

Name of University	University of Rajasthan, Jaipur
Name of Faculty	Fine Arts
Name of Discipline	BVA Painting
Type of Discipline	Major
List of Programme were offered as Minor Discipline	Nil
Offered to Non-Collegiate Students	No

SEMESTER-WISE PAPER TITLES WITH DETAILS

BVA- Painting -Common with Applied Arts and Sculpture-Semester I And II [UG0510]-Painting								
#	Level	Semester	Type	BVA-Painting Title	Credits			
					L	T	P	Total
1	5	I	MJR	BVA-51T-101 [Fundamentals of visual arts] <i>Common with Applied arts and Sculpture</i>	2	0	0	2
2	5	I	MJR	UG0510-[PAI-51P-101] [Disipline-1 Basic drawing] <i>Common with Applied arts and Sculpture</i>	0	0	4	4
3	5	I	MJR	UG0509-[APL-51P -101] [Disipline-2 Basic Design -Applied arts] <i>Common with Applied arts and Sculpture</i>	0	0	6	6
4	5	I	MJR	[UG0511] - [SCU-51P-101] [Disipline-3 Basic clay modelling 3D] <i>Common with Applied arts and Sculpture</i>	0	0	6	6
5	5	II	MJR	BVA-52T-102 [Visual Culture of Rajasthan] <i>Common with Applied arts and Sculpture</i>	2	0	2	2
6	5	II	MJR	[UG0510] - [PAI-52P-102] [Elementary Painting] <i>Common with Applied arts and Sculpture</i>	0	0	4	4
7	5	II	MJR	[UG0511] - [APL-52P-102] [Elementary Design- Applied Arts] <i>Common with Applied arts and Sculpture</i>	0	0	6	6
8	5	II	MJR	[UG0511] - [SCU-52P-102] [Elementary Sculpture] <i>Common with Applied arts and Sculpture</i>	0	0	6	6

Examination Scheme

- 1 credit = 25 marks for examination/evaluation

2. For Regular Students there will be Continuous assessment, in which sessional work and the terminal examination will contribute to the final grade. Each course in Semester Grade Point Average (SGPA) has two components- Continuous assessment (20% weightage) and (End of end-semester examination) EoSE (80% weightage).
3. For Regular Students, 75% Attendance is mandatory for appearing in the EoSE.
4. To appear in the EoSE examination of a course/subject a regular student must appear in the mid-semester examination and obtain at least a C grade in the course/subject.
5. Credit points in a Course/Subject will be assigned only if, the regular student obtains at least a C grade in the CA and EoSE examination of a Course/Subject.
6. In the case of Non-Collegiate Students there will be no Continuous assessment and credit points in a course/subject will be assigned only if, the non-collegiate student obtains at least a C grade in the EoSE examination of a Course/Subject.

Examination Scheme for Continuous Assessment (CA)

DISTRIBUTION OF CONTINUOUS ASSESSMENT (CA) MARKS

S. No.	CATEGORY	Weightage (out of total internal marks)	THEORY				PRACTICAL			
			CORE (Theory)	AEC	SEC	VAC	CORE (Practical)		SEC	VAC
	Max Internal Marks		10	20	10	10	30	20	10	10
1	Mid-term Exam/ submission	50%	5	10	5	5	15	10	5	5
2	Assignment	25%	2.5	5	2.5	2.5	7.5	5	2.5	2.5
3	Attendance	25%	2.5	5	2.5	2.5	7.5	5	2.5	2.5
		Regular Class Attendance								
		= 75%	1	1	1	1	3	2	1	1
		75-80%	1.5	1.5	1.5	1.5	4	3	1.5	1.5
		80-85%	2	2	2	2	5	4	2	2
		> 85%	2.5	2.5	2.5	2.5	7.5	5	2.5	2.5

Note:

1. Continuous assessment will be the sole responsibility of the teacher concerned.
2. For continuous assessment no remuneration will be paid for paper setting, Evaluation, Invigilation etc.
3. For continuous assessment Paper setting and Evaluation responsibility will be of teacher concern.

4. For continuous assessment no Answer sheets/question papers etc. will be provided by the University.
5. Colleges are advised to keep records of continuous assessment, attendance etc.

Examination Scheme for EoSE

CA – Continuous Assessment
EoSE – End of Semester Examination

[UG0510]-[BVA Semester I] Painting [Common with Applied arts and Sculpture]

Type of Examination	Course Code and Nomenclature	Duration of Examination	Maximum Marks	Minimum Marks
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Theory	BVA-51T-101 [Fundamentals of visual arts] <i>Common with Applied arts and Sculpture</i>	CA	2 Hrs	CA	10 Marks	CA	4 Marks
		EoSE	3 Hrs	EoSE	40 Marks	EoSE	16 Marks
Practical	UG0510-[APL-51P -101] [Disipline-2 Basic Design -Applied arts] <i>Common with Applied arts and Sculpture</i>	CA	*	CA	20 Marks	CA	8 Marks
		EoSE	10 Hrs	EoSE	80 Marks	EoSE	32 Marks
Practical	UG0510-[PAI-51P-101] [Disipline-1 Basic drawing] <i>Common with Applied arts and Sculpture</i>	CA	*	CA	30 Marks	CA	12 Marks
		EoSE	10 Hrs	EoSE	120 Marks	EoSE	48 Marks
Practical	UG0510-[SCU-51P -101] [Disipline-2 Basicclay modelling 3D] <i>Common with Applied arts and Sculpture</i>	CA	*	CA	30 Marks	CA	12 Marks
		EoSE	10 Hrs	EoSE	120 Marks	EoSE	48 Marks

*** Continuous Assessment shall be done on the basis of the submissions at the end of term as per the criteria of mark distribution prescribed by the university**

Theory question paper format

The question paper of End of semester will consist of **two** parts **A&B** covering all five units.

Maximum Mark 40

Part A shall consist of 4 choice based questions each carrying 5 marks each to be answered briefly.

Part B consists of 2 choice based questions carrying 10 marks each to be answered elaborately.

The questions shall be structured to understand the students overall understanding of the subject.

Practical Examination

Continuous Assessment (CA)

Continuous Assessment shall be done on the basis of the submissions at the end of the term as per the criteria of mark distribution prescribed by the university.

Class participation and Attendance: 25%

Weekly Assignments and Studio Work: 25%

Final submission: 50%

The following are the minimum requirements of submission for the practical papers

[PAI-51P-101] [Disipline-1 Basic drawing]

Minimum 2 works covering each unit's exercises. Size: Half Imperial sheet

[APL-51P -101] [Disipline-2 Basic Design -Applied arts]

2 works each based on aforementioned units –Total 10 works.

Medium- Poster colour, water colour.

Paper- Ivory or cartridge paper Size- Half / quarter imperial

[SCU-51P-101] [Disipline-3 Basic clay modelling 3D]

Minimum 5 works in clay as per the assignments given- Size: less than 1 ft.

End of Semester Examination (EoSE):

[PAI-51P-101] [Disipline-1 Basic drawing]

Students will be required to create an arranged still life using any black and white medium

Duration: 10 hours

Size: Half Imperial sheet

[APL-51P -101] [Disipline-2 Basic Design -Applied arts]

Students will be required to create designs based on the questions that cover the course material.

Duration: 10 hours

Size: Half Imperial sheet

[SCU-51P-101] [Disipline-3 Basic clay modelling 3D]

Students will be required to create one sculpture in clay, choosing from the given options that cover the course material.

Duration: 10 hours

Size: less than 1 ft.

Syllabus
[UG 0510]
[BVA-51T-101]
[Fundamentals of visual arts]
I-Semester [Sculpture]
[Common with Painting and Applied Arts]

Semester	Code of the Course	Title of the Course/Paper			NHEQF Level	Credits
I	[BVA-51T-101]	Fundamentals of visual arts			5	2
Level of Course	Type of the Course	Credit Distribution			Offered to NC Student	Course Delivery Method
		Theory	Practical	Total		
5	Theory	2	0	2	No	Lecture
List of Programme Codes in which Offered as Minor Discipline		Nil				
Prerequisites		Nil				
Objectives of the Course:		This introductory theory course provides a comprehensive overview of the fundamental concepts, principles, and techniques of visual arts. Students will explore key elements such as line, shape, colour, texture, and form, as well as significant art movements and their historical contexts. The course aims to develop visual literacy, critical analysis, and creative thinking skills, preparing students for advanced studies in various disciplines of visual arts. Through lectures, discussions, and critiques, students will gain a deeper understanding and appreciation of the diverse expressions and cultural influences in visual arts. The course shall be conducted by class room lectures, Multimedia presentation and Tutorials				

Detailed Syllabus

[UG0510] [BVA-51T-101]

[Fundamentals of visual arts]]

Unit-1 Elements of Visual arts

Learners are introduced to the Elements of Visual Art such as Line, Shape, Form, Space, Texture, Value and Colour. They are to understand the importance of each of these above mentioned aspects in context to building a visual imagery.

Unit-2 Principals of Visual arts

Learners are given visual examples and exercises to grasp the compositional structure of visuals by thinking in terms of Balance, Contrast, Emphasis, Movement, Pattern, Rhythm, Unity/Variety and so forth.

Unit-3 Contextual understanding of Visual making

Learners are made aware of the various contexts, constructs and concepts that underlie the intention and function of visual making in the human context. Factors like Mythology, Religion- ideas about the relationship between science and religion, Rituals, National Identity, Anthropology, Sociology, Psychology, History, and such motivators which contribute to the ambience of visual making are to be touched upon.

Unit-4 Visual Culture Studies

Visual Culture Studies involves an analysis of contemporary culture, media and society. Learners are made aware of how societies construct their visual perspectives through knowledge, beliefs, art, morals, laws, and customs, amongst other things. This unit includes anything from: • Painting • Sculpture • Installation • Video art • Digital art • Photography • Film • Television • The Internet • Mobile screening devices • Fashion • Medical & scientific imaging • Architecture & Urban design • Social spaces of museums, galleries, exhibitions, and other private and public environments of the everyday.

Course Learning Outcomes

Upon completing this course, students will be able to:

Understand Key Concepts: Grasp fundamental concepts and principles of visual arts.

Analyze Art Techniques: Critically analyse various artistic techniques and their applications.

Identify Art Movements: Recognize significant art movements and their historical significance.

Enhance Visual Literacy: Interpret and discuss artworks with improved visual literacy.

Foster Creative Thinking: Apply creative thinking and problem-solving skills in visual arts.

Appreciate Diversity: Understand and appreciate the cultural diversity in artistic expressions.

Articulate Critiques: Formulate and express informed critiques of artworks.

Suggested Books and References:-

1. Fundamentals of Visual Art; Dr.Anjuchaudhary; 2021, Anu book
2. Fundamentals of Visual Arts; Muneesh Kumar & Munish Kumar ; 2020; Doaba Publications
3. Art Fundamentals Theory And Practice With Core Concepts In Art; 2005; McGraw-Hill Higher Education
4. ChitrakalaKeMoolAadhar; by Muneesh Kumar; 2012; Doaba Publications
5. चित्रकलाकेमूलआधार ; Mohan Singh Mawdi; 2017; TakshilaPrakashan

E-Resources:-

1. <https://study.com/academy/lesson/visual-arts-types-characteristics-examples.html>
2. [https://human.libretexts.org/Bookshelves/Art/A_World_Perspective_of_Art_Appreciation_\(Gustlin_and_Gustlin\)/01%3A_A_World_Perspective_of_Art_Appreciation/1.06%3A_What_Are_the_Elements_of_Art_and_the_Principles_of_Art](https://human.libretexts.org/Bookshelves/Art/A_World_Perspective_of_Art_Appreciation_(Gustlin_and_Gustlin)/01%3A_A_World_Perspective_of_Art_Appreciation/1.06%3A_What_Are_the_Elements_of_Art_and_the_Principles_of_Art)
3. <https://open.umn.edu/opentextbooks/textbooks/374>
4. https://www.aicte-india.org/sites/default/files/HINDI_BOOKS/BOOK%205.pdf

Syllabus

UG0510

I-Semester [Painting]

[PAI-51P-101]

[Disipline-1 Basic drawing]

[Common with Applied arts and Sculpture]

Semester	Code of the	Title of the Course/Paper	NHEQF	Credits
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	Course				Level	
I	[PAI-51P-101]	Disipline-1 Basic drawing			5	4
Level of Course	Type of the Course	Credit Distribution			Offered to NC Student	Course Delivery Method
		Theory	Practical	Total		
5	Practical	0	4	4	No	Practical Studio Practice
List of Programme Codes in which Offered as Minor Discipline		Nil				
Prerequisites		Nil				
Objectives of the Course:		This practical course introduces undergraduate students to the foundational techniques and concepts of drawing. Through a series of structured exercises, students will develop hand-eye coordination, observational skills, and creative expression. Units include seismographic drawing with crumpled paper, nature studies, still life observation, rapid sketching of life models, and conceptual drawing. Emphasis is placed on understanding proportions, perspective, tonal values, texture, and composition, while encouraging personal expression and the development of a unique artistic vision. A course in freehand drawing designed to emphasize perceptual and inventive skills in all drawing media. Students will explore mediums like Charcoal, Pencil, Dry pastel, Oil pastel and water colour on paper.				

Detailed Syllabus

[UG0510] [PAI-51P-101] [Disipline-1 Basic drawing]

Unit-1

Drawing Exercises using crumpled (crushed) paper leading to object studies for hand-eyeco-ordination.

Unit-2

Nature study- Exercises leading to understanding how to perceive one's Field of Vision on to a 2D surface further leading to nature study. Learning to observe and create different lighting, atmospheric conditions while also compositionally tackle visual elements.

Unit-3

Still life- Learning to develop visual stillness in intently looking at a chosen object, leading to cultivate an observational skill or perceiving proportions, perspective, tonal values, texture, negative space and such attributes leading to an understanding of relation between and within objects

Unit-4

Rapid sketch- Rapid sketching of life models shall be based on careful observation; recording as much information about the pose, proportion and form as much possible in a very short amount of time.

Unit-5

Conceptual Drawing-Exploring various themes, materials, concepts and styles of drawing. Students may take the opportunity to develop personal, subjective images within the boundaries of given assignments. Focus is on the expansion and utilization of drawing skills to access and develop personal creative vision.

Course Learning Outcomes:

Upon completing this course, students will be able to:

Improve Hand-Eye Coordination: Execute precise and controlled drawings through structured exercises.

Enhance Observational Skills: Accurately observe and translate objects, nature, and human figures onto a 2D surface.

Apply Drawing Fundamentals: Utilize principles of proportion, perspective, tonal values, and texture effectively.

Express Creatively: Develop and articulate personal themes and styles in their drawings.

Execute Rapid Sketches: Capture essential details of poses, proportions, and forms quickly and efficiently.

Establish a Drawing Foundation: Build a strong base for future study and practice in visual arts.

Syllabus

UG0510

I-Semester- [Painting]

[APL-51P -101]

[Disipline-2 Basic Design -Applied arts]

[Common with Applied Arts and Sculpture]

Semester	Code of the Course	Title of the Course/Paper			NHEQF Level	Credits
I	[APL-51P -101]	Disipline-2 Basic Design -Applied arts			5	6
Level of Course	Type of the Course	Credit Distribution			Offered to NC Student	Course Delivery Method
		Theory	Practical	Total		

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5	Practical	0	6	6	No	Practical Studio Practice
List of Programme Codes in which Offered as Minor Discipline		Nil				
Prerequisites		Nil				
Objectives of the Course:		This course introduces students to the foundational principles of design in applied art. Students will explore the basic visual elements such as shape, line, space, form, texture, value, and color, and learn to create aesthetically pleasing compositions. They will delve into the concepts of form, function, and beauty in both two-dimensional and three-dimensional contexts, and understand the role of graphic design and grid systems in organizing visual content. Through hands-on assignments, students will develop a strong grasp of design ideation, composition, and visual communication.				

Detailed Syllabus

[UG 0510] [APL-51P -101] [Disipline-2 Basic Design -Applied arts]

Unit 1 Introduction to Visual Elements and Aesthetic Representation

Exercises exploring the basic visual elements of art like shape, line, space, form, texture, value, and colour. These elements help in developing an understanding of a designer's vision.

Assignments- Students will prepare visual compositions combining and organizing the above elements (one element or more elements) in monochromatic and achromatic and polychromatic schemes.

Unit 2 Form, Function, and Beauty

Understanding Form in two dimensional and three dimensional contexts.Exploring how a form can be created by combining shapes and how it can be enhanced by colour or texture.

Assignments- Students will make form-driven compositions and designs. They will make designs based on various two and three dimensional forms.

Unit 3 Fundamentals of Graphic Design and Grid

Learners explore the prevalence of graphic design in their daily lives, both the digital world and the printed world. They are introduced to preliminary design ideation using grids. A grid can be used to organize graphic elements in relation to a page, in relation to other graphic elements on the page, or relation to other parts of the same graphic element or shape. A grid is a structure (usually two-dimensional) made up of a series of intersecting straight (vertical, horizontal, and angular) or curved lines (grid lines) used to structure content.

Assignments

Graphic Design- Students will create compositions using various natural and manmade objects in black & white and colour.

Grid Designs- Students will create compositions using various grid patterns in black & white and colour. They will be exposed to the problems making Grids in page layout and composition of magazine page layout and design.

Unit 4 Colour Theory, Composition, and Interactions

Students will mix paint and hues to create and use colours. They shall learn to identify colour schemes and systems and to apply them appropriately. They will understand colour wheel and the phenomena and operation of light, colour and the properties, capabilities, and structures of color with tint and shade. Also they will recognize and apply colour interactions. Eventually they explore and apply the associative, cultural, expressive, and psychological aspects of colour.

Assignments- Students will prepare sheets of quarter imperial size based on color balance, colour unity, harmony of colour, shapes with light and shadows etc.

Unit 5 Basic Lettering and Typography design

This unit focuses on the exploration of typographic studies. Students will apply previously learned design theory to conceptualize solutions to more complex visual communication problems. This intense focus in graphic design will further a student's production skills and knowledge, extend the student's capacity for conceptual thinking and visual problem solving, and allow for the further exploration of the creative and practical aspects of typography and the special relationship between type and image.

Students will study the basic characteristics of type, understanding of letter/alphabet as a form. Simultaneously they learn to judge the composition of letters/alphabets, its spacing, organization, intuitive and logical planning.

Course Learning Outcomes:

Upon completing this course, students will be able to:

Utilize basic visual elements to create cohesive designs.

Develop aesthetically pleasing compositions in various color schemes.

Design effective two-dimensional and three-dimensional forms.

Apply grid systems to organize visual content in graphic design.

Generate innovative design ideas and compositions.

Communicate visually through well-structured design principles.

Establish a foundation for advanced studies in applied art and design.

[UG0510]
I-Semester [Painting]
[SCU-51P-101]
[Disipline-3 Basic clay modelling 3D]
[Common with Applied Arts and Sculpture]

Semester	Code of the Course	Title of the Course/Paper			NHEQF Level	Credits
I	[SCU-51P-101]	Disipline-3 Basic clay modelling 3D			5	6
Level of Course	Type of the Course	Credit Distribution			Offered to NC Student	Course Delivery Method
		Theory	Practical	Total		
5	Practical	0	6	6	No	Practical Studio Practice
List of Programme Codes in which Offered as Minor Discipline		Nil				
Prerequisites		Nil				
Objectives of the Course:		This course introduces students to clay modelling techniques, focusing on creating three-dimensional works inspired by natural objects. Students will explore various methods and approaches to model clay, emphasizing observation, creativity, and form development. The course will include practical exercises and assignments aimed at enhancing skills in translating natural forms into clay sculptures. Materials: Enrolled students are expected to bring the required materials except clay.				

Detailed Syllabus
[UG 0510] [SCU-51P-101]
[Disipline-3 Basic clay modelling 3D]

Unit 1: Introduction to Clay and Basic Techniques

Introduction to different types of clay and their properties.

Basic hand-building techniques: pinch, coil, and slab methods.

Simple exercises to familiarize students with clay handling and tools.

Assignment: Create a small sculptural form using basic techniques.

Unit 2: Studying Natural Forms

Observational drawing and sculpting from natural objects (e.g., leaves, shells, stones).

Techniques for capturing textures and details in clay.

Assignment: Model a clay sculpture based on a natural object, focusing on detail and texture.

Unit 3: Developing Forms from Nature

Translating natural forms into abstract or stylized clay sculptures.

Exploration of form, balance, and proportion.

Assignment: Create an abstract or stylized sculpture inspired by a natural form, experimenting with different shapes and compositions.

Unit 4: Experimenting with Surface Techniques

Techniques for texturing and decorating clay surfaces (e.g., carving, stamping, glazing).

Exploration of surface finishes and their impact on the overall sculpture.



Assignment: Apply various surface techniques to enhance the previously created sculpture.

Unit 5: Integrating and Refining

Integrating multiple clay elements into a cohesive sculpture.

Techniques for joining and assembling clay pieces.

Final project: Create a complete sculpture that integrates techniques learned throughout the course.

Assignment: Complete a final clay sculpture, incorporating elements from all previous units and presenting it for critique.

Course Learning Outcome:

Students will develop foundational skills in clay modelling, gain the ability to interpret and translate natural forms into three-dimensional clay sculptures, and apply various techniques to create detailed and cohesive works.

[UG 0510]
II-Semester [Painting]
[Common with Applied Arts and Sculpture]

Type of Examination	Course Code and Nomenclature	Duration of Examination		Maximum Marks		Minimum Marks	
Theory	[UG0510]BVA-52T-102 [Visual Culture of Rajasthan] <i>Common with Applied Arts and Sculpture</i>	CA	2 Hrs	CA	10 Marks	CA	4 Marks
		EoSE	3 Hrs	EoSE	40 Marks	EoSE	16 Marks
Practical	[UG0510] - [APL-52P-102] [Elementary Design- Applied Arts] <i>Common with Applied arts and Sculpture</i>	CA	*	CA	20 Marks	CA	8 Marks
		EoSE	10 Hrs	EoSE	80 Marks	EoSE	32 Marks
Practical	[UG0510] - [PAI-52P-102] [Elementary Painting] <i>Common with Applied arts and Sculpture</i>	CA	*	CA	30 Marks	CA	12 Marks
		EoSE	10 Hrs	EoSE	120 Marks	EoSE	48 Marks
Practical	[UG0510] - [SCU-52P-102] [Elementary Sculpture] <i>Common with Applied arts and Sculpture</i>	CA	*	CA	30 Marks	CA	12 Marks
		EoSE	10 Hrs	EoSE	120 Marks	EoSE	48 Marks

*** Continuous Assessment shall be done on the basis of the submissions at the end of term as per the criteria of mark distribution prescribed by the university**

Theory question paper format

The question paper of End of semester will consist of **two** parts **A&B** covering all five units.

Maximum Mark 40

Part A shall consist of 4 choice based questions each carrying 5 marks each to be answered briefly.

Part B consists of 2 choice based questions carrying 10 marks each to be answered elaborately.

The questions shall be structured to understand the students overall understanding of the subject.

Practical Examination

Continuous Assessment (CA)

Continuous Assessment shall be done on the basis of the submissions at the end of the term as per the criteria of mark distribution prescribed by the university.

Class participation and Attendance: 25%

Weekly Assignments and Studio Work: 25%

Final submission: 50%

The following are the minimum requirements of submission for the practical papers

[PAI-52P-102] [Elementary Painting]

Minimum 2 works covering each unit's exercises. Size: Half Imperial sheet

[APL-52P -102] [Elementary Design - Applied arts]

2 works each based on aforementioned units –Total 10 works.

Medium- watercolour, poster colour, pen and ink

Size- Half/quarter Imperial Ivory sheet

[SCU-52P-102] [Elementary Sculpture]

5 works in clay not bigger than 1 cub ft. , one each from the topics covered.

End of Semester Examination (EoSE):

[PAI-52P-102] [Elementary Painting]

Students will be required to create an arranged still life using any black and white medium

Duration: 10 hours

Size: Half Imperial sheet

[APL-52P -102] [Elementary Design - Applied arts]

Students will be required to create designs based on the questions that cover the course material.

Duration: 10 hours

Size: Half Imperial sheet

[SCU-52P-102] [Elementary Sculpture]

Students will be required to create one sculpture in clay, choosing from the given options that cover the course material.

Duration: 10 hours

Size: less than 1 ft.

Syllabus

[UG 0510]

II-Semester [Painting]

[BVA-52T-102]

[Visual Culture of Rajasthan]

Common with Applied arts and Sculpture

Semester	Code of the Course	Title of the Course/Paper			NHEQF Level	Credits
II	BVA-52T-102	Visual Culture of Rajasthan			5	2
Level of Course	Type of the Course	Credit Distribution			Offered to NC Student	Course Delivery Method
		Theory	Practical	Total		
5	Theory	2	0	2	No	Lecture
List of Programme Codes in which Offered as Minor Discipline		Nil				
Prerequisites		Nil				
Objectives of the Course:		This course explores the diverse visual culture of Rajasthan, examining its rich history through miniature schools, folk traditions, traditional practices, and festivals. Students will gain an understanding of the stylistic elements, historical context, and cultural significance of various visual art forms from the region.				

Detailed Syllabus

[UG 0510] -[BVA-52T-102] [Visual Culture of Rajasthan]

Unit 1: Miniature Schools

Explore the distinct styles and historical contexts of the major Rajasthani miniature schools:

Mewar Style: Udaipur

Marwar Style: Jodhpur, Kishangarh, Bikaner

Dundhar Style: Alwar, Jaipur

Unit 2: Folk Traditions

Study Rajasthan's rich folk art forms such as Phad, Kawad, Mandna, and Mehndi.

Understand their historical development, cultural significance, and visual characteristics.

Lecture-6

Unit 3: Traditional Practices

Examine Rajasthan's traditional art forms including terracotta, marble carving, metalwork, woodwork, leatherwork, Jaipur fresco, and block printing.

Learn about their historical evolution, techniques, and cultural contexts.

Lecture-8

Unit 4: Festivals and Fairs

Analyze the visual and cultural aspects of major Rajasthani festivals and fairs:

Teej: Worship of Goddess Teej

Gangaur Festival: Symbolizing the union of Lord Shiva and Goddess Parvati

Pushkar Camel Fair: A significant camel trade fair

Benswar Fair: Dungarpur

Ramdevra Fair: Jaisalmer

Gogaji Fair: Gogamedi

Kaila Devi Fair: Kalia Village

Tejaji Fair: Parbatsar

Lecture-8

Course learning outcome:

Students will:

Identify and differentiate between the major Rajasthani miniature art schools and their stylistic characteristics.

Understand and describe the rich folk traditions and their visual representations.

Explain the techniques and cultural contexts of traditional Rajasthani art forms and crafts.

Analyse the visual and cultural significance of key Rajasthani festivals and fairs.

Integrate their understanding of Rajasthani visual culture into practical projects that reflect its diverse artistic heritage.

Suggested Books and References:-

1. History and Culture of Rajasthan; KishanGopal Sharma; 2020; RG GROUP
2. Rajasthani Miniatures: The Magic of Strokes and Colours ;Daljeet ;2018; Niyogi Books Private Limited
3. The Ragachitras of Mewar:: Indian Musical Modes in Rajasthani Miniature Painting; AnupaPande ;2020; Aryan Books International
4. Rajasthan, an Oral History: Conversations with Komal Kothari;RustomBharucha;2003;Penguin Books India.
5. Kaavad Tradition Of Rajasthan; Sabnani Nina;

E-Resources:-

1. <https://www.granthaalayahpublication.org/Arts-Journal/ShodhKosh/article/view/266/355>
2. Chromeextension://efaidnbmnnnibpcajpcglclefindmkaj/https://ncert.nic.in/textbook/pdf/efa102.pdf
3. <https://www.artisera.com/blogs/expressions/phad-paintings-of-rajasthan?srsItd=AfmBOoocKBw-kB7BLj6QYHXMHPolMY4maylr5hw1UjioKZDN5iN24sux>

Syllabus

[UG 0510]

II-Semester-[Painting]

[PAI -52P-102]

[Elementary Painting]

Common with Applied arts and Sculpture

Semester	Code of the Course	Title of the Course/Paper			NHEQF Level	Credits
II	[PAI -52P-102]	Elementary Painting			5	4
Level of Course	Type of the Course	Credit Distribution			Offered to NC Student	Course Delivery Method
		Theory	Practical	Total		
5	Practical	0	4	4	No	Practical Studio Practice
List of Programme Codes in which Offered as Minor Discipline		Nil				

Prerequisites	Nil
Objectives of the Course:	Two-dimensional form, colour structure, and composition are investigated here through many ideas and principles. Emphasis is on training the perception of the way colour relationships affect optical as well as psychological dynamics. A primary component of the course is the study of the many ways that light modulates our perception of colour and form. Using art and nature as sources, students employ a variety of mediums to explore sensory and emotional, as well as intellectual, aesthetic concepts. This course covers multi-dimensional visualization and delineation as well as drawing as a process of perception and projection. Students also explore visual structures and concepts in historical and contemporary contexts. Still life, nature study, architectural forms etc. shall be explored in colour.

Detailed Syllabus

[UG 0510] [PAI -52P-102] [Elementary Painting]

Unit 1: Color Relationships and Perception

Focus: Explore how different colour relationships impact optical and psychological dynamics.

Activities: Create colour studies using various colour schemes (complementary, analogous, etc.) and analyse their effects on perception.

Unit 2: Light and Form

Focus: Study how light affects the perception of color and form.

Activities: Paint still life compositions under different lighting conditions to understand light's role in colour modulation and form representation.

Unit 3: Multi-Dimensional Visualization

Focus: Develop skills in visualizing and delineating multi-dimensional forms.

Activities: Create paintings that represent three-dimensional objects on a two-dimensional plane, emphasizing depth and perspective.

Unit 4: Nature Study and Still Life

Focus: Apply painting techniques to natural and still life subjects.

Activities: Produce paintings of natural objects and still life arrangements, focusing on capturing textures, proportions, and colour variations.

Unit 5: Architectural Forms and Contexts

Focus: Explore painting techniques for depicting architectural forms.

Activities: Create artworks that represent various architectural structures, incorporating historical and contemporary visual structures and concepts.

Course Learning Outcome:

Students will be able to effectively use color relationships and light modulation to enhance their perception and representation of two-dimensional forms. They will demonstrate proficiency in capturing multi-dimensional visualization through still life, nature studies, and architectural forms, while integrating historical and contemporary visual concepts into their painting practice.

Syllabus

UG0510

II-Semester[Painting]

[APL-52P -102]

[Elementary Design - Applied Arts]

Common with Applied arts and Sculpture

Semester	Code of the Course	Title of the Course/Paper			NHEQF Level	Credits
II	[APL-52P -102]	Elementary Design - Applied Arts			5	6
Level of Course	Type of the Course	Credit Distribution			Offered to NC Student	Course Delivery Method
		Theory	Practical	Total		
5	Practical	0	6	6	No	Practical Studio Practice
List of Programme Codes in which Offered as Minor Discipline		Nil				
Prerequisites		Nil				
Objectives of the Course:		This course delves into advanced visual design principles, focusing on transforming objects into two-dimensional and three-dimensional images. Students will explore various grids for effective design organization and composition, and develop a deep understanding of shapes, forms, and spaces.				

	Emphasis is placed on creative typography, its role in visual communication, and its integration with 2D and 3D designs. The course also covers color application, perspective, and optical illusions, with practical assignments on primary, secondary, and complementary colors. Sketching exercises enhance observational skills and the expressive quality of line, with both indoor and outdoor activities. The course concludes with techniques in illustration and poster-making, focusing on perspective, human figure construction, and shading principles, providing a foundation for advanced illustration studies.
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Detailed Syllabus

[UG0510][APL-52P -102]

[Elementary Design - Applied Arts]

Unit 1: Study of Two and Three-Dimensional Forms and Space with Different Grids

Students will explore various types of objects, both natural and man-made, to transform them into flat pictorial images. This process will help them understand the interrelationship between different shapes and forms. Additionally, they will be introduced to four types of grids—manuscript, column, modular, and hierarchical grids—enhancing their skills in design organization and composition

Unit 2: Understanding Creative Typography and its various applications

Students are introduced to creative typography and its role in visual communication. They explore various letter forms, styles, and arrangements to create impactful designs, developing a deeper understanding of the relationship between typography and overall design composition. Additionally, students practice integrating typography with both two-dimensional and three-dimensional forms. The course covers a range of typographic styles, including Roman, Gothic, Italic, serif, sans serif, script, and display typefaces.

Assignment- Students will practice 2D and 3D typography fonts in black & white and colour

Unit 3: Application of Colour and Perspective in design

Students are expected to explore visual effects, tint, shade, and the physical properties of colour and value while developing an understanding of and making charts for primary, secondary, and complementary colours. Also they shall explore color harmony and the use of analogous, warm and cool colours. Apart from the above mentioned they shall be examining optical illusions and techniques for creating advancing and receding colors. Further they are to explore the use of various systems of perspective and their applications to drawing which are based on linear perspective and more on their use in the representation of three-dimensional forms.

Unit 4: Sketching Quick & rapid sketches from Human figure Animal & Birds Nature Drawing

Students are encouraged to engage in drawing exercises to study nature to observe and acquire skills for its graphic representation. They take exercises to explore the expressive quality of line using different media like pencil, charcoal, crayon, pen and ink, brush and ink etc. Furthermore they are to develop skills to be able to draw from imagination. Students are expected to cultivate sketching habits, both indoor and outdoor sketching.

Unit 5: Illustration and Poster making

Students are introduced to illustration techniques, skills, and concepts using various media. Emphasis is given on perspective, construction of the human figure, and principles of shading as they pertain to the illustration industry. This includes study of one and two point perspective, fundamental construction of the human head, figure, and the principles of shading. Their exercises shall be emphasizing on natural and technical drawing, and working in both the studio and the outdoor environment. This shall be a foundation for advanced courses in illustration.

Students are introduced to concepts of what a poster is, as in how it should be eye-catching, containing a brief message and understood at a glance. Students will learn how to create attractive and effective posters.

Learning Outcome:

By the end of this course, students will be able to:

Analyze and Utilize Visual Elements: Identify and effectively use basic visual elements such as shape, line, space, form, texture, value, and color to create cohesive and compelling designs.

Create and Integrate Typography: Design and integrate various typographic styles and forms into visual compositions, demonstrating an understanding of their impact on overall design communication.

Apply Advanced Color Theory and Perspective: Employ advanced color theory techniques, including color harmony and the creation of optical illusions, and apply various perspective systems to enhance the depth and realism of their designs.

Execute Rapid and Detailed Sketches: Perform quick and detailed sketches from observation and imagination, capturing the essence of natural and man-made objects, human figures, animals, and birds with various media.

Develop Professional Illustrations and Posters: Create professional-quality illustrations and posters, applying principles of perspective, human figure construction, and shading to convey clear and effective visual messages.

Students will leave the course with a robust skill set in visual design, ready to tackle more advanced challenges and projects in their academic and professional careers

Syllabus
[UG 0510]
II-Semester- Painting
[SCU-52P-102]
[Elementary Sculpture]
[Common with Applied arts and Sculpture]

Semester	Code of the Course	Title of the Course/Paper			NHEQF Level	Credits
II	[SCU-52P-102]	Elementary Sculpture			5	6
Level of Course	Type of the Course	Credit Distribution			Offered to NC Student	Course Delivery Method
		Theory	Practical	Total		
5	Practical	0	6	6	No	Practical Studio Practice
List of Programme Codes in which Offered as Minor Discipline		Nil				
Prerequisites		Nil				
Objectives of the Course:		This course is designed for undergraduate sculpture students to advance their skills in clay modeling, focusing exclusively on the medium of clay. Students will engage in a deeper exploration of form, texture, weight, and mass through various projects. The course will enhance their observational skills, refine their techniques, and foster creative expression by combining multiple elements to create cohesive sculptures.				

Detailed Syllabus

[UG 0510] [SCU-52P-102]

[Elementary Sculpture]

Unit 1: Architectural Observation and Practice

Topics: Detailed observation of architectural elements, interpreting and translating architectural forms into clay, learning proportions and spatial relationships.

Exercises: Create a series of sculptures based on architectural elements, focusing on accurate representation and personal interpretation.

Unit 2: Organic Modeling of Human, Animal, and Bird Forms

Topics: Understanding forms spontaneously and organically, capturing movement and essence of human, animal, and bird forms.

Exercises: Model detailed studies of human, animal, and bird forms in clay, emphasizing anatomical accuracy, movement, and expressive qualities.

Unit 3: Understanding and Creating Textures of Various Forms

Topics: Techniques for creating different textures in clay, using tools and natural materials to mimic surfaces, exploring the tactile qualities of clay.

Exercises: Produce a series of textured panels and sculptures, experimenting with various techniques to achieve realistic and abstract textures.

Unit 4: Understanding and Creating Weight and Mass of Various Objects

Topics: Principles of weight and mass in sculpture, creating balanced and stable forms, understanding the physical properties of clay.

Exercises: Sculpt forms that convey a sense of weight and mass, focusing on balance, stability, and the physical presence of the objects.

Learning Outcomes:

By the end of the course, students will be able to:

Accurately observe and replicate architectural details in clay, enhancing their spatial awareness and proportional understanding.

Model dynamic and expressive human, animal, and bird forms, demonstrating a deep understanding of anatomy and movement.

Create a variety of textures in clay, using both tools and natural materials to achieve desired surface qualities.

Sculpt objects that convey a sense of weight and mass, ensuring stability and physical presence.

Combine architectural elements, organic forms, textures, and principles of weight and mass to create unified and expressive sculptures, reflecting their unique artistic vision.

SEMESTER-WISE PAPER TITLES WITH DETAILS

[UG0510]-[BVA-PAINTING] Semester III and IV								
#	Level	Semester	Type	[PAINTING] Title	Credits			
					L	T	P	Total
9.	6	III	MJR	[UG0510] - [PAI-63T-201] – [Indian art- Prehistory to Ancient] (Common with Applied arts and Sculpture)	2	0	0	2
10.	6	III	MJR	[UG0510] - [PAI-63T-202] – [Introduction to Creative thinking and Aesthetics] (Common with Sculpture)	2	0	0	2
11.	6	III	MJR	[UG0510] - [PAI-63P-203] – [Creative Exploration –Unveiling Objects and Still Life]	0	0	6	6
12.	6	III	MJR	[UG0510] - [PAI-63P-204] – [Introduction to life drawing]	0	0	4	4
13.	6	III	MJR	[UG0510] - [PAI-63P-205] – [Print making using Linoleum sheet]	0	0	4	4
14.	6	IV	MJR	[UG0510] - [PAI-64T-206] – [Western art- Prehistory to Egyptian] (Common with Applied arts and Sculpture)	2	0	0	2
15.	6	IV	MJR	[UG0510] - [PAI-64T-207] – [Indian Aesthetics and Classical Traditions in Painting and Sculpture] (Common with Sculpture)	2	0	0	2
16.	6	IV	MJR	[UG0510] - [PAI-64P-208] – [Creative Exploration in Painting-Visual Narratives]	0	0	6	6
17.	6	IV	MJR	[UG0510] - [PAI-64P-209] – [Portrait study]	0	0	4	4
18.	6	IV	MJR	[UG0510] - [PAI-64P-210] – [Print making: dry point on acrylic sheet]	0	0	4	4

Examination Scheme

- 1 credit = 25 marks for examination/evaluation

2. For Regular Students there will be Continuous assessment, in which sessional work and the terminal examination will contribute to the final grade. Each course in Semester Grade Point Average (SGPA) has two components- Continuous assessment (20% weightage) and (End of end-semester examination) EoSE (80% weightage).
3. For Regular Students, 75% Attendance is mandatory for appearing in the EoSE.
4. To appear in the EoSE examination of a course/subject a regular student must appear in the mid-semester examination and obtain at least a C grade in the course/subject.
5. Credit points in a Course/Subject will be assigned only if, the regular student obtains at least a C grade in the CA and EoSE examination of a Course/Subject.
6. In the case of Non-Collegiate Students there will be no Continuous assessment and credit points in a course/subject will be assigned only if, the non-collegiate student obtains at least a C grade in the EoSE examination of a Course/Subject.

Examination Scheme for Continuous Assessment (CA)

DISTRIBUTION OF CONTINUOUS ASSESSMENT (CA) MARKS

S. No.	CATEGORY	Weightage (out of total internal marks)	THEORY				PRACTICAL			
			CORE (Theory)	AEC	SEC	VAC	CORE (Practical)		SEC	VAC
	Max Internal Marks		10	20	10	10	30	20	10	10
1	Mid-term Exam/ submission	50%	5	10	5	5	15	10	5	5
2	Assignment	25%	2.5	5	2.5	2.5	7.5	5	2.5	2.5
3	Attendance	25%	2.5	5	2.5	2.5	7.5	5	2.5	2.5
		Regular Class								
		Attendance								
		= 75%	1	1	1	1	3	2	1	1
		75-80%	1.5	1.5	1.5	1.5	4	3	1.5	1.5
		80-85%	2	2	2	2	5	4	2	2
		> 85%	2.5	2.5	2.5	2.5	7.5	5	2.5	2.5

Note:

6. Continuous assessment will be the sole responsibility of the teacher concerned.
7. For continuous assessment no remuneration will be paid for paper setting, Evaluation, Invigilation etc.
8. For continuous assessment Paper setting and Evaluation responsibility will be of teacher concern.
9. For continuous assessment no Answer sheets/question papers etc. will be provided by the University.
10. Colleges are advised to keep records of continuous assessment, attendance etc.

Examination Scheme for EoSE-

CA – Continuous Assessment
EoSE – End of Semester Examination

[UG0510]-[BVA-PAINTING] Semester III

Type of Examination	Course Code and Nomenclature	Duration of Examination		Maximum Marks		Minimum Marks	
Theory	[PAI-63T-201] Indian art- Prehistory to Ancient <i>(Common with Applied arts and Sculpture)</i>	CA	2Hrs	CA	10 Marks	CA	4 Marks
		EoSE	3Hrs	EoSE	40 Marks	EoSE	16 Marks
Theory	[PAI-63T-202] Introduction to Creative thinking and Aesthetics <i>(Common with Sculpture)</i>	CA	2 Hrs	CA	10 Marks	CA	4 Marks
		EoSE	3 Hrs	EoSE	40 Marks	EoSE	16 Marks
Practical	[PAI-63P-203] Creative Exploration –Unveiling Objects and Still Life	CA	*	CA	30 Marks	CA	12 Marks
		EoSE	10Hrs	EoSE	120 Marks	EoSE	48 Marks
Practical	[PAI-63P-204] Introduction to life drawing	CA	*	CA	20 Marks	CA	8 Marks
		EoSE	10Hrs	EoSE	80 Marks	EoSE	32 Marks
Practical	[PAI-63P-205] Print making using Linoleum sheet	CA	*	CA	20 Marks	CA	8 Marks
		EoSE	10 Hrs	EoSE	80 Marks	EoSE	32 Marks

* Continuous Assessment shall be done on the basis of the submissions at the end of term as per the criteria of mark distribution prescribed by the university

Theory question paper format

The question paper of End of semester will consist of **two** parts **A&B** covering all five units.

Maximum Mark 40

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Part A shall consist of 4 choice based questions each carrying 5 marks each to be answered briefly.
Part B consists of 2 choice based questions carrying 10 marks each to be answered elaborately.
The questions shall be structured to understand the students overall understanding of the subject.

Practical Examination

Continuous Assessment (CA)

Continuous Assessment shall be done on the basis of the submissions at the end of the term as per the criteria of mark distribution prescribed by the university.

Class participation and Attendance: 25%

Weekly Assignments and Studio Work: 25%

Final submission: 50%

The following are the minimum requirements of submission for the practical papers

[PAI-63P-203]Creative Exploration in Painting

Minimum 5 (FIVE) works done in half imperial size paper and 10 self-studies

[PAI-63P-204]Introduction to life drawing

Minimum 5 (FIVE) drawings done in half imperial size paper and 10 self-studies

[PAI-63P-205]Print making using Linoleum sheet

Minimum 3 (B&W) and 2 colour prints done from Linoleum sheet 10" x 8"

End of Semester Examination (EoSE):

[PAI-63P-203]Creative Exploration –Unveiling Objects and Still Life

Students are required to create a composition from an arranged 'still life'.

Medium: Oil/ Acrylic on paper

Size: Half Imperial

Duration 10 hours

[PAI-63P-204]Introduction to life drawing

Students are required to make a black and white drawing of the arranged model.

Medium: Pencil, Charcoal, Ink, Pastel etc. on paper

Size: Half Imperial

Duration 10 hours

[PAI-63P-205] Print making using Linoleum sheet

There won't be an Examination;

Evaluation will be done on the basis of submitted works.

Syllabus

[UG0510]

III-Semester- [Painting]

[PAI-63T-201]

[Indian art- Prehistory to Ancient]

Common with Applied arts and Sculpture

Semester	Code of the Course	Title of the Course/Paper	NHEQF Level	Credits
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III	[PAI-63T-201]	Indian art- Prehistory to Ancient			6	2
Level of Course	Type of the Course	Credit Distribution			Offered to NC Student	Course Delivery Method
		Theory	Practical	Total		
6	Theory	2	0	2	No	Lecture
List of Programme Codes in which Offered as Minor Discipline		Nil				
Prerequisites		BVA semester II completed				
Objectives of the Course:		The course intends to present a broad overview of Indian Art from pre-historical and ancient times to make the students aware of the rich heritage of Indian art. This course will help the students to understand various art forms, more specifically visual arts such as sculptures, paintings, architecture and monuments etc. This course will help the students to appreciate Indian artistic traditions not merely for their aesthetic values but also for the historical processes associated with their creation.				

Detailed Syllabus

[UG0510][PAI-63T-201]

[Indian art- Prehistory to Ancient]

(Common with Applied arts and Sculpture)

Unit -1

Bhimbetka and other Prehistoric Rock Arts of India

Bhimbetka Caves, Foothills of Vindhya, Madhya Pradesh

Jogimaracaves, Amarnath, Madhya Pradesh

Rock Art Sites of the Chambal Valley

Early Rock Art in Hadoti or Harauti Plateau - South-Eastern Rajasthan

(4 Lectures)

Unit -2

Art and culture of Indus valley civilization

Geographical understanding of the Indus valley region, important sites

People and their way of living

Metal sculptures

Stone Sculptures

Terracotta

Pottery and pottery paintings

Seals and its motifs

Architecture and other important cultural aspects.

Late/ post Harapan sites like, Sinauli etc.

(5 Lectures)

Unit -3

Vedic period- Janapadas and MahaJanapadas

A general understanding of the material culture and archeological studies of this period

focusing on the major sites like Taxila (Takshashila), Rajgir (Rajagriha) Ahichchhatra,

Hastinapura, Kaushambi, Ujjaini, Shravasti, Vaishali etc

(4 Lectures)

Unit-4

Pre Mauryan, Mauryan period and Post Mauryan period

Introduction to the Pre-Mauryan Period

Transition to the Mauryan Period

Mauryan Architecture and Sculpture

Influence of Religion on Visual Arts

Overview of the socio-political changes in the Post Mauryan Period.

Impact on art and architecture.

Development of Stupas

Definition and significance of stupas as Buddhist commemorative monuments.

Prominent stupas:

Bharhut (Madhya Pradesh)

Sanchi (Madhya Pradesh)

Amravati (Andhra Pradesh)

Nagarjungkonda (Andhra Pradesh)

Transition from wood and brick to stone.

Shunga dynasty's introduction of torans (decorated gateways).

Early Temple Architecture

Emergence of Brahmanical temples.

Integration of myths from the Puranas into temple narratives.

Decoration of temples with deity images.

Basic structure of temples:

Hall

Veranda

Shrine

Important temple sites:

Deogarh (Uttar Pradesh)

Nachna-Kuthara (Madhya Pradesh)

Udayagiri (Madhya Pradesh)

Types of temple shrines:

Sandhara (without pradikshinapatha)

Nirandhara (with pradikshinapatha)

Sarvatobhadra (accessible from all sides)

Schools of Sculpture

Development of various schools of sculpture.

Peak achievements in sculptural art.

(11 Lectures)

Suggested Books and References –

1. ["Indian Art: A Concise History"],[Roy C. Craven][1997],[Thames and Hudson]
2. [Art Of India Through The Ages],[Stella Kramrisch][1987],[MotilalBanarsidass Publishing House]
3. [Recent perspectives on prehistoric art in India][Dr. R.K. Sharma][1996][Aryan Books International]
4. [Pre-historic art of India],[Amiya Chandra & Jagpal Singh][2012],[Research India Press]
5. [Prehistory And Protohistory Of India - An Appraisal],[V K Jain],[2006],[D.K. Print World Ltd]
6. [The Art of Ancient India: Buddhist, Hindu, Jain],[Susan L. Huntington, John C. Huntington],[MotilalBanarsidss]
7. [The Vedic Age: The History And Culture Of The Indian People] [R. C. Majumdar] [MotilalBanarsidss]
8. [वेद और भारतीय संस्कृति: Vedas and Indian Culture][Kireet Joshi][2012][Standard publishers]
9. [भारतीय पुरातैहासिक पुरातत्व: Archaeological History of India][Shri Dharampal Agrawal and Shri Pannalal Agrawal][2014][Exotic India Art][Uttar Pradesh Hindi Sansthan, Lucknow]
10. [भारतीय कला एवं संस्कृति] [Dr. Manish Rannjan][2023][Prabhat Prakashan Pvt. Ltd]
11. [प्राचीन भारत] [डी. एन. झा] [पीपुल्स पब्लिशिंग हाउस]
12. [A People`s History of India 7:- Society and Culture in Post Mauryan India][Irfan Habib][2015][Tulika Books]
13. [Mauryan Art And Architecture][D P Sharma & Madhuri Sharma][2018][Kaveri Books]

Suggested E-resources:

1. <https://www.harappa.com>

2. <https://smarthistory.org> (<https://smarthistory.org/bhimbetka-cave-paintings-2/>)
3. <https://whc.unesco.org/en/tentativelists/6732/>
4. <https://www.britannica.com/place/Bhimbetka-rock-shelters>
5. <https://brewminate.com/mahajanapadas-independent-monarchies-and-republics-in-ancient-india/>
6. https://factsanddetails.com/india/History/sub7_1a/entry-4104.html
7. <https://explore.yatraehind.com/art-and-culture/art-and-architecture-of-mauryan-empire/>

Course Learning Outcomes:

By the end of this course, students will be able to:

1. Understand the development of Indian art from prehistory to ancient times.
2. Analyze the historical, cultural, and social contexts of major Indian art forms.
3. Evaluate significant artworks and architectural contributions from ancient Indian civilizations.
4. Appreciate the evolution of Indian aesthetics and artistic techniques.
5. Communicate insights about Indian art history effectively.

Syllabus
[UG0510]
III-Semester- [Painting]
[PAI-63T-202]
[Introduction to Creative Thinking and Aesthetics]
(Common with Sculpture)

Semester	Code of the Course	Title of the Course/Paper			NHEQF Level	Credits
III	[PAI-63T-202]	Introduction to Creative thinking and Aesthetics <i>(Common with Sculpture)</i>			6	2
Level of Course	Type of the Course	Credit Distribution			Offered to NC	Course Delivery Method
		Theory	Practical	Total		

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					Student	
6	Theory	2	0	2	No	Lecture
List of Programme Codes in which Offered as Minor Discipline		Nil				
Prerequisites		BVA semester II completed				
Objectives of the Course:		This course explores various thinking processes, models for creative thinking, and themes behind these models. It also delves into the concept of knowledge, leading to an understanding of aesthetic knowledge, and provides an overview of the history and development of Artificial Intelligence, including deep learning and convolutional neural networks.				

Detailed Syllabus

[UG0510][PAI-63T-202]

[Introduction to Creative thinking and Aesthetics]

(Common with Sculpture)

Unit 1: (A) Different Kinds of Thinking Processes; Definition and characteristics

- (i) *Analytical Thinking*
- (ii) *Critical Thinking*
- (iii) *Vertical Thinking*
- (iv) *Lateral Thinking*

(B) Models for the Creative Process

- (i) *Different models of creative process*

- (ii) *Graham Wallas' Model*

Preparation: Definition of issue, observation, and study

Incubation: Laying the issue aside for a time

Illumination: The moment when a new idea finally emerges

Verification: Checking it out

- (iii) *Robert Fritz's Process for Creation*

Overview of Fritz's creative process

Comparison with Wallas' model

Practical examples and applications

Lecture-10

Unit 2: Common Themes behind the Models of the Creative Process

Identifying recurring themes in different creative process models

Importance of preparation and incubation

The role of intuition and spontaneous idea generation

Verification and practical application of new ideas

Comparative analysis of various models

Lecture-6

Unit 3: Understanding the Term 'Knowledge' Leading to Aesthetical Knowledge

Definition and types of knowledge
Theoretical perspectives on knowledge
Relationship between knowledge and creativity
Concept of aesthetic knowledge
Definition and importance
Role in creative thinking and problem-solving

Lecture-6

Unit 4: The History of Artificial Intelligence

Origins and Early Development
Key milestones in the history of AI
Influential figures and their contributions
Deep Learning
Definition and significance
Key concepts and algorithms
Convolutional Neural Networks (CNNs)
Structure and function of CNNs
Applications of CNNs in various fields
Recent advancements and future directions

Lecture 8

Suggested Books and References :

1. [Art of Thought][Graham Wallas][2014][Solis Press]
2. [Path of Least Resistance][Robert Fritz][1989][Ballantine Books]
3. [Lateral Thinking] [Edward de Bono][2016][Penguin UK]
4. [Knowledge and Human Interests][JurgenHabermas][1978][Heinemann Educational Publishers]
5. Introduction to Artificial Intelligence: The history, modern-day components, applications and impact, and future development of Artificial Intelligence by Thomas James
6. AI for Everyone: A Non-Technical Introduction to Artificial Intelligence;Sreekumar V T;2023;

Suggested E-resources:

1. <https://www.interaction-design.org/literature/article/what-are-the-stages-of-creativity>

2. <https://www.wework.com/ideas/professional-development/creativity-culture/understanding-the-four-stages-of-the-creative-process>
3. <http://www.directedcreativity.com/pages/WPModels.html>
4. <https://www.diva-portal.org/smash/get/diva2:1493904/FULLTEXT01.pdf>
5. <https://www.tandfonline.com/doi/pdf/10.1080/14681369700200019>
6. <http://physicshed.buffalostate.edu/danowner/habcritthy.html>
7. https://www.researchgate.net/publication/373708217_Aesthetics_as_Knowledge_An_Aspect_of_the_Future_of_Knowledge_Management/link/64f8956a1d35626f9f44a9fa/download?tp=eyJjb250ZXh0Ijp7ImZpcnN0UGFnZSI6InB1YmxpY2F0aW9uliwicGFnZSI6InB1YmxpY2F0aW9uIn19
8. <https://www.iberdrola.com/innovation/history-artificial-intelligence#:~:text=John%20McCarthy%20coined%20the%20term,with%20a%20boost%20in%20funding.>
9. <https://ourworldindata.org/brief-history-of-ai>
10. <https://www.thats-ai.org/en-GB/units/a-brief-history-of-ai>

Course Learning Outcomes:

Upon successful completion of this course, students will be able to:

Differentiate Various Thinking Processes:

Define and compare analytical, critical, vertical, and lateral thinking.

Identify practical applications of each thinking process in problem-solving and decision-making.

Analyze Models of the Creative Process:

Explain Graham Wallas' four stages of creativity: preparation, incubation, illumination, and verification.

Describe Robert Fritz's process for creation and compare it with Wallas' model.

Evaluate the effectiveness of different creative process models through practical examples.

Identify Common Themes in Creative Process Models:

Recognize recurring themes such as preparation, incubation, intuition, and verification in various creative models.

Analyse the importance of these themes in fostering creativity and innovation.

Understand and Apply the Concept of Knowledge:

Define different types of knowledge and theoretical perspectives.

Explain the concept of aesthetic knowledge and its role in creative thinking.

Apply knowledge and aesthetic principles to creative problem-solving scenarios.

Comprehend the History and Development of Artificial Intelligence:

Outline key milestones in the history of AI, including significant figures and contributions.

Explain the principles of deep learning and convolutional neural networks (CNNs).

Discuss recent advancements in AI and their implications for future developments.

Integrate Knowledge and Skills for Creative Problem-Solving:

Synthesize knowledge from various thinking processes and creative models to address complex problems.

Demonstrate enhanced critical and lateral thinking skills through projects and case studies.

Utilize AI concepts in practical applications, understanding their impact on modern technology and society.

Syllabus
[UG0510]
III-Semester- [Painting]
[PAI-63P-203]
[Creative Exploration –Unveiling Objects and Still Life]

Semester	Code of the Course	Title of the Course/Paper			NHEQF Level	Credits
III	[PAI-63P-203]	Creative Exploration –Unveiling Objects and Still Life			6	6
Level of Course	Type of the Course	Credit Distribution			Offered to NC Student	Course Delivery Method
		Theory	Practical	Total		

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6	Practical	0	6	6	No	Studio Practice
List of Programme Codes in which Offered as Minor Discipline		Nil				
Prerequisites		BVA semester II completed				
Objectives of the Course:		Develop Observational Skills: Equip students with the ability to closely observe and accurately render objects and still life setups, understanding their form, structure, and spatial relationships. Enhance Technical Proficiency: Introduce and refine the use of oil and acrylic painting techniques, focusing on colour mixing, texture creation, and the manipulation of light and shadow to create depth and realism. Encourage Creative Composition: Guide students in exploring and constructing imaginative still life compositions, integrating personal narratives, symbolic objects, and thematic elements. Foster Artistic Expression: Encourage students to experiment with unconventional approaches to still life and object study, promoting originality and individual artistic voice in their work. Prepare for Professional Art Practice: Develop the skills necessary for creating cohesive, conceptually rich works suitable for exhibition, with a focus on self-directed projects and reflective practice.				

Detailed Syllabus [UG0510][PAI-63P-203] Creative Exploration –Unveiling Objects and Still Life

Unit 1: Foundational Object Study with an Introduction to Methods and materials

Exercises in creating balanced and dynamic compositions using the basic elements and principles of painting.

Explore various methods of painting using different mediums

Drawing and painting exercises of simple objects like fruits, utensils, and everyday items.

Exploring light and shadow to understand how it shapes objects in a space.

Introduction to basic colour mixing techniques using oil or acrylic colours.

Assignments on rendering objects with different perspectives.

Studio Practice



Unit 2: Still Life Composition

Study of classical and contemporary still life paintings for compositional strategies.

Arranging multiple objects in a balanced composition to create visual interest.

Exercises on capturing texture and surface details in still life.

Experimenting with different colour palettes to create mood and atmosphere.

Studio Practice

Unit 3: Advanced Object Study and Texture Exploration

Detailed studies of objects with varied textures (e.g., wood, metal, glass, fabric).

Techniques for achieving realistic textures using oil or acrylics.

Exploration of impasto and glazing techniques to enhance surface quality.

Projects that combine different textures in a single composition.

Studio Practice

Unit 4: Creative Composition with Still Life

Conceptualizing and executing still life paintings that convey a story or theme.

Incorporating symbolic or unconventional objects into compositions.

Emphasis on color harmony, contrast, and spatial dynamics.

Assignments that challenge students to create compositions beyond traditional still life.

Studio Practice

Unit 5: Experimentation with Techniques and Styles and Developing a Personal Artistic Voice

Development of a series of paintings that integrate object study, still life, and creative composition.

Individual critiques and group discussions on conceptual and technical aspects.

Encouraging exploration of scale, format, and unconventional approaches.

Studio Practice

Learning outcome:

By the end of the course, students will be able to:

Demonstrate proficiency in observing and accurately rendering a variety of objects, capturing their form, texture, and spatial relationship using oil or acrylic colours.

Construct and paint complex still life arrangements, utilizing compositional strategies that enhance visual interest and convey thematic depth.

Utilize advanced painting techniques, including colour harmony, glazing, impasto, and texture creation, to produce visually compelling and technically accomplished works.

Integrate personal narratives and conceptual themes into still life compositions, showcasing originality and a deep understanding of artistic expression.

Engage in thoughtful critique of their own work and that of others, demonstrating an ability to articulate artistic intentions, process, and outcomes, and to make informed decisions in their artistic practice.

Syllabus
[UG0510]
III-Semester- [Painting]
[PAI-63P-204]
[Introduction to Life Drawing]

Semester	Code of the Course	Title of the Course/Paper			NHEQF Level	Credits
III	[PAI-63P-204]	Introduction to Life Drawing			6	4
Level of Course	Type of the Course	Credit Distribution			Offered to NC Student	Course Delivery Method
		Theory	Practical	Total		
6	Practical	0	4	4	No	Studio Practice
List of Programme Codes in which Offered as Minor Discipline		Nil				
Prerequisites		BVA semester II completed				
Objectives of the Course:		Develop a strong foundation in drawing the human figure from life. Understand and apply anatomical knowledge to drawing practices. Experiment with various drawing techniques and media. Enhance observational skills and artistic expression.				

Detailed Syllabus

[UG0510][PAI-63P-204]

Introduction to Life Drawing

Unit 1: Introduction to Life Drawing and understanding Proportions

Overview of the course objectives and expectations.

Introduction to basic drawing tools and materials.

Gesture drawing exercises to capture proportion.

Study of basic human proportions and landmarks.

Exercises in drawing the figure in simple poses and angles.

Studio Practice

Unit 2: Anatomy , Structure, Space, Value and Tone

Introduction to skeletal and muscular anatomy.

Focus on basic anatomy studies and their application to drawing.

Techniques for placing the figure within the drawing space.

Exercises in composition and spatial relationships.

Exploration of light and shadow on the human form.

Techniques for creating depth and dimension through value.

Studio Practice

Unit 3: Working with Charcoal

Introduction to charcoal techniques.

Exercises in creating dynamic and expressive drawings using charcoal.

Studio Practice



Unit 4: Long Poses and Extended Studies

Working with longer poses to capture more detail and subtlety.

Development of a more comprehensive drawing of the human figure.

Studio Practice

Unit-5: Dynamic Poses and Movement

Study of action poses and dynamic movement.

Exercises to capture movement and energy in drawing.

Studio Practice

Learning outcome:

By the end of this course, students will be able to:

Accurately draw the human figure from life.

Apply fundamental techniques of proportion, gesture, and anatomy.

Develop strong observational and drawing skills.

Refine their life drawing through practice and critique.

Effectively represent the human form in their work.

Syllabus
[UG0510]
III-Semester- [Painting]
[PAI-63P-205]
[Printmaking with Linoleum]

Semester	Code of the Course	Title of the Course/Paper			NHEQF Level	Credits
III	[PAI-63P-205]	Printmaking with Linoleum			6	4
Level of Course	Type of the Course	Credit Distribution			Offered to NC Student	Course Delivery Method
		Theory	Practical	Total		
6	Practical	0	4	4	No	Studio Practice
List of Programme Codes in which Offered as Minor Discipline		Nil				
Prerequisites		BVA semester II completed				
Objectives of the Course:		Understand the fundamentals of linoleum printmaking, including tools and materials. Develop technical proficiency in carving and printing linoleum blocks. Explore black and white and colour printing techniques. Create original prints that reflect personal expression and creative vision. Analyse and critique printmaking works in a constructive manner.				

Detailed Syllabus

[UG0510][PAI-63P-205]

Printmaking with Linoleum

Unit 1: Introduction to Linoleum Printmaking and Designing for Linoleum Prints

Overview of course objectives and expectations.

Introduction to the history and techniques of linoleum printmaking.

Basic safety procedures and handling of tools.

Principles of design and composition for printmaking.

Exercises in creating effective designs for linoleum prints.

Transfer of designs onto linoleum blocks.

Studio Practice

Unit-2: Carving Techniques and Black and White Printing

Demonstration of basic carving techniques.

Practice carving simple designs.

Understanding positive and negative space in printmaking.

Introduction to inking and printing techniques.

Exercises in creating black and white prints.

Focus on achieving clean and consistent prints.

Studio Practice

Unit-3: Black and White Printing II

Advanced carving techniques for detailed designs.

Experimentation with texture and pattern.

Creating a series of black and white prints.

Studio Practice

Unit- 4: Introduction to Colour Printing

Overview of colour theory and its application in printmaking.

Techniques for creating multi-colour prints (e.g., reduction printing, multiple blocks).

Studio Practice

Unit- 5: Colour Printing Techniques

Demonstration of basic colour printing methods.

Exercises in layering colours and registration techniques.

Creating simple two-colour prints.

Advanced colour printing techniques.

Experimentation with colour blending and effects.

Creating multi-colour prints using multiple blocks.

Studio Practice

Learning outcome:

By the end of this course, students will be able to:

Create black and white and colour prints using linoleum.

Apply effective techniques for carving, inking, and printing.

Develop compositions with attention to detail and contrast.

Demonstrate an understanding of colour theory in printmaking.

Produce a portfolio of well-executed linoleum prints.

[UG0510]BVA Painting semester IV

Examination Scheme for Continuous Assessment (CA)

DISTRIBUTION OF CONTINUOUS ASSESSMENT (CA) MARKS

S. No.	CATEGORY	→ ○ ← → ○ ←	THEORY	PRACTICAL
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			CORE (Theory)	AEC	SEC	VAC	CORE (Practical)		SEC	VAC
	Max Internal Marks		10	20	10	10	30	20	10	10
1	Mid-term Exam/ submission	50%	5	10	5	5	15	10	5	5
2	Assignment	25%	2.5	5	2.5	2.5	7.5	5	2.5	2.5
3	Attendance	25%	2.5	5	2.5	2.5	7.5	5	2.5	2.5
		Regular Class Attendance	= 75%	1	1	1	1	3	2	1
			75-80%	1.5	1.5	1.5	1.5	4	3	1.5
			80-85%	2	2	2	2	5	4	2
			> 85%	2.5	2.5	2.5	2.5	7.5	5	2.5

Note:

11. Continuous assessment will be the sole responsibility of the teacher concerned.
12. For continuous assessment no remuneration will be paid for paper setting, Evaluation, Invigilation etc.
13. For continuous assessment Paper setting and Evaluation responsibility will be of teacher concern.
14. For continuous assessment no Answer sheets/question papers etc. will be provided by the University.
15. Colleges are advised to keep records of continuous assessment, attendance etc.

Examination Scheme for EoSE-

CA – Continuous Assessment
EoSE – End of Semester Examination

[UG0510]-[BVA-PAINTING] Semester IV

Type of Examination	Course Code and Nomenclature	Duration of Examination	Maximum Marks	Minimum Marks
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Theory	[UG0510] - [PAI-64T-206] – [Western art- Prehistory to Egyptian] [Common with Applied Arts and Sculpture]	CA	2 Hrs	CA	10 Marks	CA	4 Marks
		EoSE	3 Hrs	EoSE	40 Marks	EoSE	16 Marks
Theory	[UG0510] - [PAI-64T-207] – [Indian Aesthetics and Classical Traditions in Painting and Sculpture] (Common with Sculpture)	CA	2 Hrs	CA	10 Marks	CA	4 Marks
		EoSE	3 Hrs	EoSE	40 Marks	EoSE	16 Marks
Practical	[UG0510] - [PAI-64P-208] – [Creative Exploration in Painting- Visual Narratives]	CA	*	CA	30 Marks	CA	12 Marks
		EoSE	10 Hrs	EoSE	120 Marks	EoSE	48 Marks
Practical	[UG0510] - [PAI-64P-209] – [Portrait study]	CA	*	CA	20 Marks	CA	8 Marks
		EoSE	10 Hrs	EoSE	80 Marks	EoSE	32 Marks
Practical	[UG0510] - [PAI-64P-210] – Print making: Dry point on acrylic sheet	CA	*	CA	20 Marks	CA	8 Marks
		EoSE	10 Hrs	EoSE	80 Marks	EoSE	32 Marks

** Continuous Assessment shall be done on the basis of the submissions at the end of term as per the criteria of mark distribution prescribed by the university*

Theory question paper format

The question paper of End of semester will consist of **two** parts **A&B** covering all five units.

Maximum Mark 40

Part A shall consist of 4 choice based questions each carrying 5 marks each to be answered briefly.

Part B consists of 2 choice based questions carrying 10 marks each to be answered elaborately.

The questions shall be structured to understand the students overall understanding of the subject.

Practical Examination

Continuous Assessment (CA)

Continuous Assessment shall be done on the basis of the submissions at the end of the term as per the criteria of mark distribution prescribed by the university.

Class participation and Attendance: 25%

Weekly Assignments and Studio Work: 25%

Final submission: 50%

The following are the minimum requirements of submission for the practical papers

[PAI-64P-208] Creative Exploration in Painting [Symbolism, Metaphors, Myths, and Cultural Aspects]

Minimum 5 (FIVE) works done in half imperial size paper and 10 self-studies

[PAI-64P-209]Portrait study

Minimum 5 (FIVE) drawings done in half imperial size paper and 10 self-studies

[PAI-64P-210]Print making: Dry point on acrylic sheet

Minimum 3 (B&W) and 2 colour prints done from Linoleum sheet 10" x 8"

End of Semester Examination (EoSE):

[PAI-64P-208]Creative Exploration in Painting-Visual Narratives

Students are required to make a colour composition based on given options related to the course

Medium: Oil/ Acrylic on paper

Size: Half Imperial

Duration 10 hours

[PAI-64P-209]Portrait study

Students are required to make a colour painting of the model arranged

Medium: Oil/ Acrylic on paper.

Size: Half Imperial

Duration 10 hours

[PAI-64P-210]Print making: Dry point on acrylic sheet

There won't be an Examination;

Evaluation will be done on the basis of submitted works.

Syllabus
[UG0510]
IV Semester- [Painting]
[PAI-64T-206]
[Western Art- Prehistory to Egyptian]
[Common with Applied Arts and Sculpture]

Semester	Code of the Course	Title of the Course/Paper			NHEQF Level	Credits
IV	[PAI-64T-206]	Western Art- Prehistory to Egyptian [Common with Applied Arts and Sculpture]			6	2
Level of Course	Type of the Course	Credit Distribution			Offered to NC Student	Course Delivery Method
		Theory	Practical	Total		
6	Theory	2	0	2	No	Theory
List of Programme Codes in which Offered as Minor Discipline		Nil				
Prerequisites		BVA semester III completed				

Objectives of the Course:	This course provides an in-depth exploration of Western art from Prehistory through to the Egyptian period. Students will examine key artworks, architectural developments, and cultural contexts that shaped the early foundations of Western art. Emphasis will be placed on understanding the evolution of artistic techniques, styles, and symbolism within these historical periods. Students will gain a comprehensive understanding of the major art forms and cultural achievements from Prehistory to the Egyptian period. Analyse the stylistic and technical developments in early Western art. Understand the cultural, religious, and societal influences on the art and architecture of these periods.
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Detailed Syllabus **[UG0510] [PAI-64T-206]** **[Western Art- Prehistory to Egyptian]**

[Common with Applied Arts and Sculpture]

Unit 1: Palaeolithic Art and Neolithic Art

Examination of prehistoric art: cave paintings, petroglyphs, and early sculptures.

In-depth study of Palaeolithic cave art (e.g., Lascaux, Chauvet).

Discussion of materials, techniques, and symbolism.

The role of art in early human societies.

Transition from nomadic to settled societies.

Examination of Neolithic art: pottery, megalithic structures (e.g., Stonehenge).

The significance of early agricultural communities.

Lecture 6

Unit2: The Art of Mesopotamia

Introduction to Mesopotamian civilizations (Sumerians, Akkadians).

Study of early writing systems and cylinder seals.

Architectural developments: ziggurats and temples.

Examination of Assyrian and Babylonian art.

Iconography and narrative relief sculptures.

The impact of political and religious power on art.

Lecture 6

Unit-3: Early Egyptian Art, Old Kingdom Art and Middle Kingdom Art

Introduction to the geography and culture of ancient Egypt.

Study of Pre-dynastic and Early Dynastic periods.

The development of hieroglyphics and early tomb art.

Examination of pyramid construction and funerary complexes.

Study of Old Kingdom sculpture and portraiture.

The significance of the Pharaohs and religious beliefs.

Analysis of Middle Kingdom statuary and reliefs.

Architectural innovations: rock-cut tombs.

Changes in artistic styles and themes.

Lecture 6

Unit4: Egypt: Art and Architecture of New Kingdom and Late Period

The expansion of the Egyptian empire and its influence on art.

Study of monumental architecture: temples of Karnak and Luxor.

The role of religious practices in art and architecture.

Examination of the Amarna Period and its artistic revolution.

Study of Tutankhamun's tomb and its treasures.

The decline of the New Kingdom and its impact on art.

Overview of the Late Period in Egyptian art history.

The continuity and change in artistic traditions.

Lecture 12

Suggested Books and References:

1. History of Art; Janson, H. W; 1995-01; Harry N. Abrams
2. Story of Art by E. H. Gombrich; 1950; Phaidon
3. Origins of Western Art: Egypt, Mesopotamia, the Aegean (Universe History of Art and Architecture) Walther Wolff; 1989; St Martins Press
4. Art of Mesopotamia; Zainab Bahrani; 2017; Thames & Hudson
5. प्राचीन सभ्यताएँ- Ancient Civilizations; Nemisharan Mittal; 2012; Research Publications, Jaipur

Suggested E-resources:

1. <https://archive.org/details/history-of-art-janson> (History of Art by HW Janson)
2. <https://archive.org/details/in.ernet.dli.2015.29158> (Story of Art by E. H. Gombrich)
3. <https://louis.pressbooks.pub/exploringarts/chapter/approaches-to-analyzing-art/>
4. <https://boisestate.pressbooks.pub/arthistory/chapter/mesopotamia/>

Learning outcome:

By the end of this course, students will be able to:

Identify major artworks and artistic styles from Prehistory to the Egyptian period.

Analyse the historical and cultural contexts influencing these art forms.

Evaluate the development and significance of early Western art.

Communicate their understanding of the evolution of Western art effectively.

Syllabus
[UG0510]
IV Semester- [Painting]
[PAI-64T-207]
[Indian Aesthetics and Classical Traditions in Painting and Sculpture]
[Common with Sculpture]

Semester	Code of the Course	Title of the Course/Paper			NHEQF Level	Credits
IV	[PAI-64T-207]	Indian Aesthetics and Classical Traditions in Painting and Sculpture (Common with Sculpture)			6	2
Level of Course	Type of the Course	Credit Distribution			Offered to NC Student	Course Delivery Method
		Theory	Practical	Total		
6	Theory	2	0	2	No	Theory
List of Programme Codes in which Offered as Minor Discipline		Nil				
Prerequisites		BVA semester III completed				
Objectives of the Course:		This course delves into the rich heritage of Indian aesthetics, focusing on classical painting and sculpture traditions. Students will explore Shadanga theory, Rasa theory, and other significant developments in Indian art, examining how these theories have influenced and shaped the creation and appreciation of Indian painting and sculpture up to, but not including, the modern era. Course Objectives: Understand the fundamental concepts of Indian aesthetics. Explore Shadanga theory and Rasa theory in depth. Examine classical Indian painting and sculpture traditions. Analyse the impact of aesthetic theories on the development of Indian art. Develop critical thinking skills through the study of theoretical texts and artworks.				

Detailed Syllabus
[UG0510] [PAI-64T-207]
[Indian Aesthetics and Classical Traditions in Painting and Sculpture]

[Common with Sculpture]

Unit 1: Introduction to Indian Aesthetics and Foundations of Indian Aesthetics

Overview of course objectives and expectations.

Introduction to the concept of aesthetics in Indian philosophy.

Discussion on the significance of art and beauty in Indian culture.

Historical context of Indian aesthetic theories.

Key texts and authors in the field of Indian aesthetics.

Introduction to the concept of "Satyam, Shivam, Sundaram" (Truth, Godliness, Beauty).

Lecture 6

Unit2: (A)Rasa Theory - The Essence of Emotions and in Classical Indian Art

Introduction to Rasa theory and its origins in the Nāṭyaśāstra.

Detailed study of the eight primary Rasas: Śṅgāra, Hāsyā, Karuṇā, Raudra, Vīra, Bhayānaka, Bībhatsa, and Adbhuta.

The concept of the ninth Rasa: Śānta.

Application of Rasa theory in classical Indian painting and sculpture.

Analysis of Rasas in key works of art.

The role of emotions and aesthetics in Indian artistic traditions.

(B) Shadanga Theory - The Six Limbs of Painting

Introduction to the Shadanga (Six Limbs) theory.

Detailed study of the six limbs: Rūpa-bheda, Pramāṇa, Bhāva, Lāvanya-yojana, Sādrśya, Varnikā-bhanga.

Application of Shadanga theory in classical Indian painting.

Lecture12

Unit3: Classical Indian Painting Traditions

Overview of major painting styles: Ajanta, Ellora, and other mural traditions.

Examination of iconography and symbolism.

Study of miniature painting traditions: Mughal, Rajput, Pahari, and Deccan schools.

Evolution and characteristics of each school.

Analysis of significant works and their aesthetic principles.

Lecture 6

Unit-4: Classical Indian Sculpture Traditions

Examination of key works and their aesthetic significance.

Aesthetic study of Hindu temple sculptures of importance

Iconography and symbolism in Hindu sculpture.

Study of Jain and other regional sculpture traditions.

Analysis of significant works and their aesthetic principles.

Lecture 6

Suggested Books and References:

1. Foundations Of Indian Aesthetics; VidyaNiwasMisra;Shubhi Publications
2. Indian Aesthetics And The Philosophy Of Art; ArindamChakrabarty
3. A Student's Handbook Of Indian Aesthetics;Neeraj A Gupta; Cambridge Scholars Publishing
4. स्वतन्त्रकलाशास्त्र: Indian and Western Aesthetics; डा. कान्तिचन्द्रपाण्डेय; 1978; Chowkhamba Sanskrit Series Office
5. Sadanga, Or, The Six Limbs of Painting; Abanindranath Tagore · 1921; Indian Society of Oriental Art
6. Some notes on Indian artistic anatomy and Sadanga, or, The six limbs of painting; Abanindranath Tagore • 1921; Indian Society of Oriental Art
7. [भारतीयचिन्तनपरम्परा] [केदामोदरन] [2011] [पीपुल्सपब्लिशिंगहाउस]

Suggested E-resources:

1. <https://www.scribd.com/presentation/527046739/Sadang-A>

2. <https://criticalcollective.in/ArtistGInner2.aspx?Aid=278&Eid=263> (Sadanga, Or, The Six Limbs of Painting; Abanindranath Tagore)
3. <https://archive.org/details/cu31924020549725/page/n7/mode/2up> (Some notes on Indian artistic anatomy and Sadanga, or, The six limbs of painting; Abanindranath Tagore)

Learning outcome:

By the end of this course, students will be able to:

Identify key concepts and principles of Indian aesthetics in painting and sculpture.

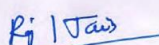
Analyse the historical and cultural contexts of classical Indian art forms.

Evaluate the influence of classical traditions on Indian artistic practices.

Articulate insights into the significance of Indian aesthetics effectively.

Syllabus
[UG0510]
IV Semester- [Painting]
[PAI-64P-208]
Creative Exploration in Painting-Visual Narratives

Semester	Code of the	Title of the Course/Paper	NHEQF	Credits
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	Course				Level	
IV	[PAI-64P-208]	Creative Exploration in Painting-Visual Narratives			6	6
Level of Course	Type of the Course	Credit Distribution			Offered to NC Student	Course Delivery Method
		Theory	Practical	Total		
6	Practical	0	6	6	No	Practical
List of Programme Codes in which Offered as Minor Discipline		Nil				
Prerequisites		BVA semester III completed				
Objectives of the Course:		To explore and interpret visual narratives through painting by engaging with folk stories, myths, and personal narratives, using oil or acrylic colours on canvas. The course aims to enhance students' ability to convey complex stories and themes through visual art, develop their skills in narrative composition, and foster their personal artistic voice.				

Detailed Syllabus [UG0510] - [PAI-64P-208] Creative Exploration in Painting-Visual Narratives.

Unit1: Introduction to Visual Narratives

Introduction to the concept of visual narratives and their importance in art. Overview of various narrative forms (folk stories, myths, legends).

Study of historical and contemporary artists who use narrative in their work. Analysis of selected artworks.

Assignments: Research and presentation on a chosen narrative form and its representation in visual art.

Unit 2: Exploring Folk Stories/Myths/ Legends

Deep dive into specific folk stories/myths /legends from different cultures. Discussion on how these stories can be represented visually.

Sketching and preliminary studies for translating folk stories into visual narratives using oil or acrylic colours.

Assignments: Create a series of sketches and a final painting based on a folk story/ myths / legends, focusing on capturing the essence and mood of the narrative.

Unit 3: Personal Narratives and Symbolism

Encouragement to develop personal narratives or reinterpret existing stories through a unique personal lens.

Exploration of symbolic elements and how they can enhance narrative depth in artwork. Techniques for integrating symbolism into visual narratives.

Assignments: Develop and execute a painting series that uses personal or reimagined narratives, incorporating symbolic elements to enrich the storytelling.

Unit 4: Developing a Symbolic Language; Experimental Techniques in Symbolic Painting

Exercises in creating a cohesive symbolic language in art.

Techniques for visual storytelling through symbols and metaphors.

Introduction to experimental painting techniques to enhance symbolic expression.

Techniques for layering, texture, and mixed media in symbolic and mythical painting.

Hands-on practice with experimental methods.

Unit 5: Symbolism and Abstract Art; Cultural Narratives and Symbolism

Exploration of abstraction as a medium for symbolic expression.

Techniques for abstracting symbols and metaphors.

Hands-on practice with abstract painting.

Exploration of cultural narratives and their representation through symbols and myths.

Techniques for integrating cultural narratives into personal artwork.

Learning outcome:

Students will demonstrate an understanding of visual narratives and their role in art, including an awareness of various forms of narratives such as folk stories and myths.

Students will critically analyse and interpret the use of narrative in historical and contemporary artworks, identifying how artists convey stories through visual elements.

Students will apply oil or acrylic painting techniques to effectively represent narratives, demonstrating proficiency in composition, colour theory, and storytelling through their artwork.

Students will create original paintings that successfully translate chosen narratives into visual art, incorporating personal or reimagined elements to enhance storytelling.

Students will utilize symbolic elements and thoughtful composition to deepen the narrative impact of their paintings, showing an understanding of how symbolism can enhance storytelling.

Students will present their final projects and participate in critiques, effectively communicating their creative process, narrative choices, and artistic intent.

Syllabus
[UG0510]
IV Semester- [Painting]
[PAI-64P-209]
[Portrait Study in Colour using Opaque Medium]

Semester	Code of the Course	Title of the Course/Paper			NHEQF Level	Credits
IV	[PAI-64P-209]	Portrait Study in Colour using Opaque Medium			6	4
Level of Course	Type of the Course	Credit Distribution			Offered to NC Student	Course Delivery Method
		Theory	Practical	Total		
6	Practical	0	4	4	No	Practical
List of Programme Codes in which Offered as Minor Discipline		Nil				

Prerequisites	BVA semester III completed
Objectives of the Course:	This practical course focuses on the study of portrait painting using opaque mediums such as acrylics or oils. Students will learn various techniques for capturing likeness, character, and emotion in portraits. The course will cover the fundamentals of colour theory, composition, and painting techniques specific to portraiture. Students will - Develop skills in portrait painting using opaque mediums. - Understand and apply colour theory in portraiture. - Capture the likeness and character of the subject. - Explore different techniques and styles in portrait painting. - Create a series of portrait paintings demonstrating growth and proficiency.

Detailed Syllabus **[UG0510] - [PAI-64P-209]** **[Portrait Study in Colour using Opaque Medium]**

Unit 1: Introduction to Portrait Painting and Drawing the Portrait

Overview of course objectives and expectations.

Introduction to portrait painting and its historical significance.

Study of key artists and their approaches to portraiture.

Techniques for drawing accurate portrait proportions and features.

Exercises in sketching portraits from photographs and live models.

Understanding the structure of the face and head.

Unit 2: Under painting Techniques

Fundamentals of colour theory and mixing skin tones.

Introduction to underpainting and its role in portrait painting.

Techniques for creating a strong foundation with underpainting.

Hands-on practice with monochromatic underpaintings.

Unit3: Building Layers and Opacity; Techniques in Acrylics and Oils

Techniques for building layers and achieving opacity in portrait painting.

Exploration of different brushwork and layering methods.

Practical exercises in layering colors to create depth.

Comparison of acrylic and oil painting techniques.

Specific methods for working with each medium in portrait painting.

Practical exercises in both acrylics and oils.

Unit 4: Capturing Likeness and Expression; Composition and Backgrounds

Techniques for capturing likeness and character in portraits.

Focus on facial features, expressions, and emotions.

Hands-on practice with live models or reference photographs.

Principles of composition in portrait painting.

Techniques for creating interesting and complementary backgrounds.

Exercises in integrating the subject with the background.

Unit5: Exploring Styles and Techniques; Refining Details and Finishing Touches

Study of different styles and techniques in portrait painting.

Exploration of realism, impressionism, expressionism, and other styles.

Hands-on practice with various techniques and styles.

Techniques for refining details and adding finishing touches to portraits.

Focus on textures, highlights, and shadows.

Individual project development and consultation.

Learning Outcome:

By the end of this course, students will be able to:

Paint portraits using opaque mediums with proficiency.

Accurately capture facial features, expressions, and skin tones.

Develop a distinctive personal style in portrait painting.

Convey the character and essence of the subject in their portraits.

Syllabus
[UG0510]
IV Semester- [Painting]
[PAI-64P-210]
Printmaking (Dry Point on Acrylic Sheet)

Semester	Code of the Course	Title of the Course/Paper			NHEQF Level	Credits
IV	[PAI-64P-210]	Printmaking (Dry Point on Acrylic Sheet)			6	4
Level of Course	Type of the Course	Credit Distribution			Offered to NC Student	Course Delivery Method
		Theory	Practical	Total		
6	Practical	0	4	4	No	Practical
List of Programme Codes in which Offered as Minor Discipline		Nil				
Prerequisites		BVA semester III completed				
Objectives of the Course:		This practical course focuses on the technique of dry point printmaking using acrylic sheets. Students will learn the process of creating prints through engraving and inking acrylic plates. The course covers the fundamentals of dry point printmaking, including tool use, plate preparation, and printing techniques. Students will.. Understand the principles and techniques of dry point printmaking. Develop skills in engraving, inking, and printing using acrylic sheets. Explore creative possibilities and personal expression through				

	printmaking. Create a series of prints demonstrating proficiency in dry point techniques.
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Detailed Syllabus

[UG0510] - [PAI-64P-210]

Printmaking (Dry Point on Acrylic Sheet)

Unit 1: Introduction to Dry Point Printmaking, Tools and Materials

Overview of course objectives and expectations.

Introduction to dry point printmaking and its historical significance.

Study of key artists and works using dry point techniques.

Overview of tools and materials used in dry point printmaking.

Demonstration of engraving techniques on acrylic sheets.

Hands-on practice with dry point tools.

Unit2: Plate Preparation and Engraving Techniques

Techniques for preparing acrylic sheets for engraving.

Tips for creating smooth and textured surfaces.

Practical exercises in plate preparation.

Detailed instruction on engraving techniques and mark making.

Exploration of line quality, depth, and texture.

Hands-on practice with engraving on acrylic sheets.

Unit3: Inking and Wiping the Plate; Printing Process

Techniques for inking and wiping engraved plates.

Demonstration of various inking methods.

Practical exercises in inking and wiping plates.

Overview of printing techniques using a press or hand-printing tools.

Demonstration of printing a dry point plate.

Hands-on practice with printing.

Unit-4: Experimenting with Inking Techniques

Exploration of different inking techniques to achieve various effects.

Techniques for adding colour to dry point prints.

Practical exercises in experimental inking.

Unit-5: Multiple Prints and Editions; Creative Applications and Personal Expression

Techniques for creating multiple prints and editions from a single plate.

Tips for maintaining consistency and quality in editions.

Hands-on practice with edition printing.

Exploration of creative possibilities in dry point printmaking.

Techniques for incorporating personal expression into prints.

Development of individual projects.

Learning outcome:

Execute dry point printmaking techniques on acrylic sheets proficiently.

Produce detailed and expressive prints using dry point methods.

Develop a solid understanding of composition and line work in printmaking.

Communicate their artistic ideas effectively through their dry point prints.

SEMESTER-WISE PAPER TITLES WITH DETAILS

[UG0510]-[BVA-PAINTING] Semester V and VI								
#	Level	Semester	Type	[PAINTING]	Credits			
				Title	L	T	P	Total
1	7	V	MJR	[UG0510] - [PAI-75T-301] – [Indian art- Gupta period onwards to Late Medieval India] <i>(Common with Applied arts and Sculpture)</i>	2	0	0	2
2	7	V	MJR	[UG0510] - [PAI-75T-302] – [Western Aesthetics- Greek period to the Enlightenment period] <i>(Common with Sculpture)</i>	2	0	0	2
3	7	V	MJR	[UG0510] - [PAI-75P-303] – [Painting -Conceptual Exploration]	0	0	6	6
4	7	V	MJR	[UG0510] - [PAI-75P-304] – [Advanced Portrait Study: Head and Torso]	0	0	4	4
5	7	V	MJR	[UG0510] - [PAI-75P-305] – [Printmaking – Etching on Zinc Plate]	0	0	4	4
6	7	VI	MJR	[UG0510] - [PAI-76T-306] – [History of Western Art: From Greek Period to Gothic] <i>(Common with Applied arts and Sculpture)</i>	2	0	0	2
7	7	VI	MJR	[UG0510] - [PAI-76T-307] – [Indian Aesthetic Ideas (Modern)] <i>(Common with Sculpture)</i>	2	0	0	2
8	7	VI	MJR	[UG0510] - [PAI-76P-308] – [Painting- A Socio-Political, Cultural and Environmental Engagement]	0	0	6	6
9	7	VI	MJR	[UG0510] - [PAI-76P-309] – [Life Study in Painting: Full Figure from Live Model]	0	0	4	4
10	7	VI	MJR	[UG0510] - [PAI-76P-310] – [Printmaking – Advanced Intaglio: Colour and Texture]	0	0	4	4

Examination Scheme

1. 1 credit = 25 marks for examination/evaluation
2. For Regular Students there will be Continuous assessment, in which sessional work and the terminal examination will contribute to the final grade. Each course in Semester Grade Point Average (SGPA) has two components- Continuous assessment (20% weightage) and (End of end-semester examination) EoSE (80% weightage).
3. For Regular Students, 75% Attendance is mandatory for appearing in the EoSE.
4. To appear in the EoSE examination of a course/subject a regular student must appear in the mid-semester examination and obtain at least a C grade in the course/subject.
5. Credit points in a Course/Subject will be assigned only if, the regular student obtains at least a C grade in the CA and EoSE examination of a Course/Subject.
6. In the case of Non-Collegiate Students there will be no Continuous assessment and credit points in a course/subject will be assigned only if, the non-collegiate student obtains at least a C grade in the EoSE examination of a Course/Subject.

Examination Scheme for Continuous Assessment (CA)

DISTRIBUTION OF CONTINUOUS ASSESSMENT (CA) MARKS

S. No.	CATEGORY	Weightage (out of total internal marks)	THEORY				PRACTICAL			
	Max Internal Marks		CORE (Theory)	AEC	SEC	VAC	CORE (Practical)		SEC	VAC
			10	20	10	10	30	20	10	10
1	Mid-term Exam/ submission	50%	5	10	5	5	15	10	5	5
2	Assignment	25%	2.5	5	2.5	2.5	7.5	5	2.5	2.5
3	Attendance	25%	2.5	5	2.5	2.5	7.5	5	2.5	2.5
		Regular Class								
		Attendance								
		= 75%	1	1	1	1	3	2	1	1
		75-80%	1.5	1.5	1.5	1.5	4	3	1.5	1.5
		80-85%	2	2	2	2	5	4	2	2
		> 85%	2.5	2.5	2.5	2.5	7.5	5	2.5	2.5

Note:

16. Continuous assessment will be the sole responsibility of the teacher concerned.
17. For continuous assessment no remuneration will be paid for paper setting, Evaluation, Invigilation etc.
18. For continuous assessment Paper setting and Evaluation responsibility will be of teacher concern.
19. For continuous assessment no Answer sheets/question papers etc. will be provided by the University.
20. Colleges are advised to keep records of continuous assessment, attendance etc.

Examination Scheme for EoSE-

CA – Continuous Assessment
EoSE – End of Semester Examination

[UG0510]-[BVA-PAINTING] Semester V

Type of Examination	Course Code and Nomenclature	Duration of Examination		Maximum Marks		Minimum Marks	
Theory	[PAI-75T-301] Indian art- Gupta period onwards to Late Medieval India (Common with Sculpture and Applied arts)	CA	2 Hrs	CA	10 Marks	CA	4 Marks
		EoSE	3 Hrs	EoSE	40 Marks	EoSE	16 Marks
Theory	[PAI-75T-302] Western Aesthetics: Greek period to the Enlightenment Period (Common with Sculpture)	CA	2 Hrs	CA	10 Marks	CA	4 Marks
		EoSE	3 Hrs	EoSE	40 Marks	EoSE	16 Marks
Practical	[PAI-75P-303] Painting -Conceptual Exploration	CA	*	CA	30 Marks	CA	12 Marks
		EoSE	10 Hrs	EoSE	120 Marks	EoSE	48 Marks
Practical	[PAI-75P-304] Advanced Portrait Study: Head and Torso	CA	*	CA	20 Marks	CA	8 Marks
		EoSE	10 Hrs	EoSE	80 Marks	EoSE	32 Marks
Practical	[PAI-75P-304] Printmaking – Etching on Zinc Plate	CA	*	CA	20 Marks	CA	8 Marks
		EoSE	10 Hrs	EoSE	80 Marks	EoSE	32 Marks

* Continuous Assessment shall be done on the basis of the submissions at the end of term as per the criteria of mark distribution prescribed by the university

Theory question paper format

The question paper of End of semester will consist of **two** parts **A&B** covering all five units.

Maximum Mark 40

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(Academic)
University of Rajasthan
JAIPUR

Part A shall consist of 4 choice based questions each carrying 5 marks each to be answered briefly.
Part B consists of 2 choice based questions carrying 10 marks each to be answered elaborately.
The questions shall be structured to understand the students overall understanding of the subject.

Practical Examination

Continuous Assessment (CA)

Continuous Assessment shall be done on the basis of the submissions at the end of the term as per the criteria of mark distribution prescribed by the university.

Class participation and Attendance: 25%

Weekly Assignments and Studio Work: 25%

Final submission: 50%

The following are the minimum requirements of submission for the practical papers

[PAI-75P-303]Painting -Conceptual Exploration

Minimum 5 (FIVE) works done in half imperial size paper and 10 self-studies

[PAI-75P-304]Advanced Portrait Study: Head and Torso

Minimum 5 (FIVE) drawings done in half imperial size paper and 10 self-studies

[PAI-75P-305]Printmaking – Etching on Zinc Plate

Minimum 3 (B&W) and 2 colour prints done from Linoleum sheet 10" x 8"

End of Semester Examination (EoSE):

[PAI-75P-303]Painting -Conceptual Exploration

Students are required to create a composition on a given topic

Medium: Oil/ Acrylic on paper

Size: Half Imperial



Duration 10 hours

[PAI-75P-304]Advanced Portrait Study: Head and Torso

Students are required to create a colour portrait from direct observation of the arranged live model.

Medium: Oil/ Acrylic on paper

Size: Half Imperial

Duration 10 hours

[PAI-75P-305]Printmaking – Etching on Zinc Plate

There won't be an Examination;

Evaluation will be done on the basis of submitted works.

Syllabus
[UG0510]
V Semester [Painting]
[PAI-75T-301]
[Indian Art: Gupta Period onwards to Late Medieval India]
[Common with Sculpture and Applied arts]

Semester	Code of the Course	Title of the Course/Paper		NHEQF Level	Credits
V	[PAI-73T-301]	Indian Art: Gupta Period onwards to Late Medieval India [Common with Sculpture and Applied arts]		7	2
Level of	Type of the	Credit Distribution	Offered to	Course Delivery	

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(Academic)
University of Rajasthan
JAIPUR

Course	Course	Theory	Practical	Total	NC Student	Method
7	Theory	2	0	2	No	Theory
List of Programme Codes in which Offered as Minor Discipline		Nil				
Prerequisites		BVA Painting semester IV completed				
Objectives of the Course:		Overview of Indian Art History: Introduce the evolution of Indian art from the Gupta period to Late Medieval India, highlighting major dynasties and regions. Study of Key Dynasties and Styles: Examine contributions of the Gupta, Pallava, Chola, and Mughal dynasties, with focus on architecture, sculpture, and painting. Religion and Society's Impact on Art: Analyze the influence of Hinduism, Buddhism, and Islam on artistic development. Transition of Artistic Styles: Explore changes in artistic styles and regional variations, including the Pallava-Chola, Chandela, and Mughal traditions. Fusion of Indian and Foreign Influences: Discuss the blend of Persian, Turkish, and indigenous art during the Delhi Sultanate and Mughal periods. Colonial Influence on Indian Art: Introduce early colonial impact on Indian art, particularly the Company School of painting. Critical Appreciation: Develop skills for critically analyzing and appreciating the evolution of Indian art across periods.				

Detailed Syllabus

[UG0510]-[PAI-75T-301]

[Indian Art: Gupta Period onwards to Late Medieval India]

[Common with Sculpture and Applied arts]

Unit 1: Early Medieval Art (Gupta Period to Early Chalukya and Pallava Art)

- **Gupta Period (4th–6th Century CE):**
 - Architecture: The **Gupta temples**, including the **Dasavatara Temple at Deogarh**, and their contributions to temple architecture.
 - Sculpture: The development of **Gupta sculpture**, especially in reliefs like the **Buddha images** at Sarnath, and iconic figures such as **Vishnu and Shiva**.
 - **Mural Paintings**: Notable examples of Gupta frescoes, especially from **Ajanta Caves**.
- **Early Chalukya and Pallava Art (6th–9th Century CE):**
 - Pallava's **ratha temples** and **Shore Temple at Mahabalipuram**.

- Early examples of **sculpture** with a focus on detailed iconography, particularly in the **Pallava dynasty**.

Unit 2: High Medieval Art (9th–11th Century CE)

- **Chola Contributions (9th–11th Century CE):**
 - **Chola Temple Architecture:** The **Brihadisvara Temple** at Tanjore and its impact on Dravida temple architecture.
 - **Chola Bronzes:** The **Nataraja** bronzes and their spiritual significance.
- **Early Chandela Art (Khajuraho):**
 - Sculpture: The temples of **Khajuraho** featuring highly detailed relief sculptures.
 - Architectural and sculptural themes covering both **religious** and **erotic** art.
- **Solanki Dynasty (10th–11th Century CE):**
 - **Modhera Sun Temple:** A landmark example of the **Nagara style**, and its architectural and iconographic significance.

Unit 3: Late Medieval Art (12th–13th Century CE)

- **Vijayanagara and Hoysala Art:**
 - The rise of **Vijayanagara art** and its distinctive temple architecture with exquisite sculpture (example: **Virupaksha Temple, Hampi**).
 - **Hoysala architecture:** The **Chennakesava Temple** at Somanathapura with highly detailed sculpture.
- **Mughal Influence on Indian Art (Early Mughals, 16th Century CE):**
 - Introduction of **Persian influences** into Indian art during the reign of Akbar.
 - Mughal **miniature paintings** (e.g., **Akbarnama**) and **architectural developments** like the **Red Fort**.
 - The growing fusion of **Indian and Persian** aesthetics.

Unit 4: (A) The changes of Indigenous Styles and the Rise of New Forms (13th–15th Century CE)

- **Delhi Sultanate (13th–15th Century CE):**
 - **Architectural developments** under the Delhi Sultanate, with a focus on the **Qutb Minar** and **Alai Darwaza**.
 - The development of **Indo-Islamic architecture**: fusion of Persian, Turkish, and indigenous elements.
- **Rajasthani and Pahari Art (14th–16th Century CE):**
 - The emergence of **miniature painting** traditions in Rajasthan and the Pahari region, featuring themes of court life, Rajput kings, and religious narratives.

(B) Transition to Modernity and the Impact of Colonialism (17th Century onwards)

- **Early Colonial Influence on Indian Art (17th–18th Century CE):**
 - Introduction of **European artistic traditions** to India, particularly in **portraiture, landscape painting, and architectural style** (e.g., **Company School** paintings).
- **The British Influence on Indian Art:**
 - The **British Raj** and the rise of **academic painting** with **oil paintings** and Western artistic conventions.
 - **Modern Indian Artists:** Early responses to colonialism and the introduction of **European academic art training** in the Indian subcontinent.

Suggested Books and References:

1. [Indian Art-A Concise History];[Roy C. Craven]; [1985]; [Thames and Hudson]
2. [Architecture of Mughal India];[Catherine B. Asher]; [1992], [Cambridge University Press]
3. [Temples of Deccan India: Hindu and Jain 7th to 13th Centuries]; [George Michell]; [2021]; [ACC Art Books]
4. [Art Of India Through The Ages],[Stella Kramrisch][1987],[MotilalBanarsidass Publishing House]
5. [A Handbook of INDIAN ART]; [EB Havell];[2023]; [MJP publishers]
6. [The Art of Gupta India: Empire and Province];[Joanna Gottfried Williams];[1982];[Princeton University Press]
7. [Gupta Sculpture (Indian Sculpture of the Fourth to the Sixth Centuries A.D.)];[J C Harle]; [1996];[MunshiramManoharlal Publishers Pvt Ltd]
8. [The Art of Ancient India: Buddhist, Hindu, Jain],[Susan L. Huntington, John C. Huntington], [MotilalBanarsidss]
9. [Chola: Sacred Bronzes of Southern India];[VidyaDehejia];[2006];[Royal Academy of Arts]
10. [Bronzes of South India];[p R Srinivasan];[1994];[Pandian Offset, Madras]
11. [South Indian Bronzes];[C Shivaramamurty];[2006];[Lalit Kala Akademi]
12. [The Great Tradition-Indian Bronze Masterpieces];[Asha Rani Mathur];[1988];[Festival of India]
13. [South India Under VijayanagaraArt and Archaeology];[AnilaVerghese, Anna Dallapiccola];[2011];[OUP India]

14. [Reflections on Mughal Art & Culture];[Roda Ahluwalia];[2021];[Niyogi Books Pvt. Ltd]
15. [Indian Painting-From Cave Temples to the Colonial Period];[Joan Cummins];[2006];[MFA Publications]
16. [The Spirit of Indian Painting-Close Encounters with 101 Great Works, 1100-1900];[B N Goswamy];[2014];[Penguin Books]
17. [British Art and the East India Company];[Geoff Quilley];[2020];[Boydell Press]
18. [The Indian Portrait - V: Colonial influence on Raja Ravi Varma and his Contemporaries];[Anil Relia];[2014];[Archer Art Gallery]

Suggested E-resources:

5. [https://www.mahitoshnm.ac.in/studyMaterial/1118Singh,%20Upinder.%20A%20History%20of%20Ancient%20and%20Early%20Medieval%20India,%202nd%20Ed.%20\[Easy%20Reading\]_1.pdf](https://www.mahitoshnm.ac.in/studyMaterial/1118Singh,%20Upinder.%20A%20History%20of%20Ancient%20and%20Early%20Medieval%20India,%202nd%20Ed.%20[Easy%20Reading]_1.pdf)
6. <https://archive.org/details/in.ernet.dli.2015.282143/page/n185/mode/2up>
- 7.
8. <https://www.tnarch.gov.in/Library%20BOOK%20PDF/Chola%20Bronzes.pdf>
- 9.

Learning outcome:

By the end of the course, students will:

1. **Understand the Evolution of Indian Art:** Gain a thorough knowledge of the historical, cultural, and religious contexts that shaped Indian art from the **Gupta period to Late Medieval India**.
2. **Analyze Major Art Periods and Styles:** Be able to analyze and compare the artistic developments and regional styles from key dynasties like **Gupta, Pallava, Chola, and Mughal**.
3. **Critically Assess Artworks:** Develop skills to critically evaluate and interpret significant artworks from various periods, with an understanding of their aesthetic, cultural, and social significance.

4. **Apply Art Historical Methods:** Learn to apply art historical methodologies to analyze art and architecture, drawing connections between periods, regions, and artistic practices.
5. **Cultivate Appreciation for Indian Art:** Foster an appreciation for the diversity and richness of Indian artistic traditions and their impact on the broader history of world art.

Syllabus
[UG0510]
V Semester [Painting]
[PAI-75T-302]
[Western Aesthetics: Greek period to the Enlightenment Period]
[Common with Sculpture]

Semester	Code of the Course	Title of the Course/Paper			NHEQF Level	Credits
V	[PAI-75T-302]	Western Aesthetics: Greek period to the Enlightenment Period [Common with Sculpture]			7	2
Level of Course	Type of the Course	Credit Distribution			Offered to NC Student	Course Delivery Method
		Theory	Practical	Total		
7	Theory	2	0	2	No	Theory
List of Programme Codes in which Offered as Minor Discipline		Nil				
Prerequisites		BVA Painting semester IV completed				
Objectives of the Course:		To trace the historical evolution of aesthetic ideas in Western philosophy from the Greek classical period through the Enlightenment, highlighting key thinkers who shaped the understanding of art, beauty, and sensory experience.				

Detailed Syllabus
[UG0510]-[PAI-75T-302]
[Western Aesthetics: Greek period to the Enlightenment Period]
[Common with Sculpture]

Unit 1: Foundations of Aesthetic Thought – Ancient Greece

- Plato: Art as imitation (mimesis), suspicion of art's emotional appeal.
- Aristotle: Defense of art, catharsis, distinction between history and poetry.

Unit 2: Aesthetics in the Medieval World

- St. Augustine: Beauty, divine order, spiritual emphasis.
- St. Thomas Aquinas: Beauty's conditions—integrity, proportion, clarity; fusion of classical philosophy and Christian theology.

Unit 3: Early Modern Shifts – Renaissance to Seventeenth Century

- Influence of humanism and empirical inquiry on art and aesthetics.
- Francis Bacon: Empiricism and sensory experience.
- René Descartes: Rationalism, mind-body dualism and its aesthetic implications.

Unit 4: The Emergence of Aesthetics as a Discipline and Enlightenment

- Alexander Baumgarten: Origin of "aesthetics" as a formal field of knowledge.
- Sensory perception as a valid form of understanding.
- Immanuel Kant: Disinterested aesthetic judgment, universal beauty, and the sublime.
- Foundations for modern aesthetic theory.

Suggested Books and References:

1. [The Origins of Aesthetic Thought in Ancient Greece: Matter, Sensation, and Experience];[James I. Porter];[2016];[Cambridge University Press]
2. [Greek Aesthetic Theory (RLE: Plato): A Study of Callistic and Aesthetic Concepts in the Works of Plato and Aristotle];[J Warry];[2014];[Routledge]
3. [Aristotle's Theory of Poetry and Fine Art: With A Critical Text And Translation Of The Poetics];[Aristotle, SH Butcher];[2006];[Kessinger Pub Co]
4. [Medieval Aesthetics: 002 (History of Aesthetics)];[C Barrett];[1971];[De Gruyter Mouton]
5. [Renaissance Theory];[James Elkins, Robert Williams];[2008];[Routledge]

6. [The Civilization of the Renaissance in Italy];[Jacob Burckhardt];[1990];[Penguin]
7. [The Origins of Kant's Aesthetics];[Robert R. Clewis];[2024];[Cambridge UnivPr]
8. [Baumgarten's Aesthetics: Historical and Philosophical Perspectives];[J Colin McQuillan];[2021];[Rowman& Littlefield]
9. [Kant's Aesthetic Theory];[Donald W Crawford];[1974];[University of Wisconsin Press]
10. [स्वतन्त्रकलाशास्त्र: Indian and Western Aesthetics];[डॉ. कान्तिचन्द्रपाण्डेय];[1978];[Chowkhamba Sanskrit Series Office]
11. [पाश्चात्यदर्शनकीरूपरेखा];[Badrinath Singh];[2024];[MotilalBanarsidass]
12. [पाश्चात्यदर्शनकाइतिहासभाग-1];[Dr. Dayakrishna];[2010];[Rajasthan Hindi Granth Academy]
13. [पाश्चात्यसौंदर्यशास्त्रकाइतिहास];[सूनृतकुमारवाजपेयी];[2005];[RadhaPrakashan]

Suggested E-resources:

1. https://philosophy.institute/aesthetics/ancient-greek-aesthetics-artistic-foundation/#google_vignette
2. <https://iep.utm.edu/medieval-theories-of-aesthetics/>
3. <https://www.ijaresm.com/materialization-of-aesthetic-perception-in-renaissance-period>
4. <https://nerd.wwnorton.com/ebooks/epub/westciv6br/EPUB/content/16.6-chapter16.xhtml>
5. <https://www.ipl.org/essay/Compare-And-Contrast-Descartes-And-Francis-Bacon-F36MJ336C4D6>
6. https://brill.com/display/book/9789004409231/BP000017.xml?language=en&srsId=AfmBOoqp9FCLc7ifH2mL16ar0Hy7_yMUztbO_j_ot_ROQ_YFDvUT5riW
7. <https://press.rebus.community/intro-to-phil-aesthetics/chapter/aesthetics-and-politics/>
8. <https://philarchive.org/archive/LOPBTP-2>
9. https://ia903401.us.archive.org/35/items/Soundarya_201801/Soundarya.pdf
10. <https://egyankosh.ac.in/bitstream/123456789/95014/1/Unit-5.pdf>

Learning Outcome:

By the end of the course, students will be able to:

- Understand the major developments in Western aesthetic thought from antiquity to the Enlightenment.
- Critically analyze the philosophical arguments related to art, beauty, and perception.
- Contextualize the role of aesthetics in broader cultural, intellectual, and historical movements.

Syllabus [UG0510] V Semester [Painting]



[PAI-75P-303]
[Painting -Conceptual Exploration]

Semester	Code of the Course	Title of the Course/Paper			NHEQF Level	Credits
V	[PAI-75P-303]	Painting -Conceptual Exploration			7	6
Level of Course	Type of the Course	Credit Distribution			Offered to NC Student	Course Delivery Method
		Theory	Practical	Total		
7	Practical	0	6	6	No	Theory
List of Programme Codes in which Offered as Minor Discipline		Nil				
Prerequisites		BVA Painting semester IV completed				
Objectives of the Course:		This course guides students in exploring painting as a conceptual and expressive medium. Emphasis is placed on using traditional techniques and abstraction to articulate personal, emotional, and philosophical ideas. Through material experimentation and formal innovation, students will develop an individual approach to painting that prioritizes visual thinking over representation.				

Detailed Syllabus
[UG0510]-[PAI-75P-303]
[Painting -Conceptual Exploration]

Unit 1: Foundations of Conceptual Thinking in Painting

- What is a “concept” in painting?
- Difference between idea-based and representational painting.
- Role of intuition, memory, and imagination.
- **Exercises:**
 - Small painting series based on abstract themes (e.g., "solitude," "rhythm").
 - Visual journaling and concept maps.

Unit 2: Materiality and Technique – Surface as Meaning

- Exploring oil, acrylic, tempera: surface, texture, and layering.
- Techniques: impasto, scumbling, glazing, dry brush, sgraffito.
- Color rationale and palette development.
- **Exercises:**
 - Create diptychs/triptychs expressing contrasting emotional states using distinct materials.
 - Develop a personal technique sampler.

Unit 3: Abstraction as a Visual Language

- Line, shape, rhythm, and color in non-representational art.
- Structure vs. chaos: compositional balance and disruption.
- Influence of modern abstract artists (short presentations or image references).
- **Exercises:**
 - Translate abstract concepts like “silence,” “resistance,” or “flow” into visual form.
 - Use grids, monochrome palettes, or spontaneous gestures to explore order/disorder.

Unit 4: Personal Narrative and Symbolic Form

- Visualizing subjective memory, inner landscapes, or recurring motifs.
- Developing a system of personal symbols or metaphors.
- Working in small series or modules to build continuity.
- **Exercises:**
 - A 3-painting narrative sequence using symbolic abstraction.
 - Define and refine a core visual metaphor (e.g., thread, vessel, fracture).

Unit 5: Independent Conceptual Series

- Students synthesize prior explorations into a focused body of 5–7 paintings.
- Must show formal coherence, conceptual clarity, and a personal visual language.
- **Requirements:**

- Artist's Statement (500–800 words)
- Process Journal (visual trials, notes, influences)
- Final Critique with installation and peer review

Learning Outcomes

By the end of this course, students will be able to:

- Understand and differentiate between conceptual and representational painting approaches.
- Use painting techniques (impasto, glazing, layering, etc.) to convey emotional and abstract ideas.
- Apply abstraction as a means of visualizing thought, memory, and sensation.
- Develop a distinct visual language through material exploration and compositional strategy.
- Produce a self-directed painting project supported by process documentation and a reflective artist's statement.

Syllabus [UG0510] V Semester [Painting] [PAI-75P-304] [Advanced Portrait Study: Head and Torso]

Semester	Code of the Course	Title of the Course/Paper			NHEQF Level	Credits
V	[PAI-73P-304]	[Advanced Portrait Study: Head and Torso]			7	4
Level of Course	Type of the Course	Credit Distribution			Offered to NC Student	Course Delivery Method
		Theory	Practical	Total		
7	Practical	0	4	4	No	Theory
List of Programme Codes in which		Nil				

Offered as Minor Discipline	
Prerequisites	BVA Painting semester IV completed
Objectives of the Course:	This course aims to develop advanced skills in portraiture through the integrated study of the head and torso . Students will strengthen their abilities in observation, colour application, anatomical understanding, and expressive depiction. Using oil and acrylic mediums, students will explore structure, character, gesture, and composition to create compelling full-figure fragments that convey mood and individuality.

Detailed Syllabus

[UG0510]-[PAI-75P-304]

[Advanced Portrait Study: Head and Torso]

Unit 1: Structural Understanding of Head and Torso

- Study of anatomical landmarks: neck, shoulders, chest alignment in relation to the head.
- Gesture and balance: capturing the posture dynamically.
- Proportion exercises: linking facial structure to torso mass.
- Quick sketches and compositional thumbnails from live model.

Exercises:

- 5–10 gesture drawings combining head and torso (charcoal/pencil).
- Construction drawings focusing on volume and structure.

Unit 2: Drawing and Under-painting Foundations

- Setting up the canvas: compositional framing including head and upper torso.

- Grisaille or limited-palette under-painting techniques.
- Focus on value structure: light and form across face and body.

Exercises:

- Monochrome under-painting studies (live model).
- Tonal studies emphasizing transitions across facial and body planes.

Unit 3: Colour Application in Head and Torso Study

- Advanced colour mixing: flesh tones, torso nuances, background integration.
- Layering methods: fat-over-lean principle in oils, fast layering in acrylics.
- Impasto, glazing, and scumbling techniques for skin, cloth, and hair textures.

Exercises:

- Full-colour study of head and torso using acrylics.
- Full-colour study of head and torso using oils.

Unit 4: Capturing Character, Gesture, and Atmosphere

- Expression through subtle posture shifts and body language.
- Developing emotional and psychological depth in portraits.
- Background treatment: creating mood and enhancing the figure's presence.

Exercises:

- Live model studies focused on expression and torso rhythm.
- Creative variations with textured or abstract backgrounds.

Unit 5: Final Project – Completed Advanced Portrait Study

- Creating a finished, fully resolved portrait including head and torso.
- Individual consultation and critique sessions for refining expression, technique, and overall composition.
- Presentation of the final painting with a short written note describing the approach (colour choices, mood, structural intent).

Learning Outcomes:

By the end of the course, students will be able to:

- Demonstrate advanced proficiency in oil/acrylic techniques for portraiture.
- Accurately depict structural relationships between head and torso.
- Integrate expression, posture, and atmosphere to convey character.
- Produce a cohesive portrait-torso painting suitable for portfolio or exhibition.

Syllabus
[UG0510]
V Semester [Painting]
[PAI-75P-305]
[Printmaking – Etching on Zinc Plate]

Semester	Code of the Course	Title of the Course/Paper			NHEQF Level	Credits
V	[PAI-73P-305]	[Printmaking – Etching on Zinc Plate]			7	4
Level of Course	Type of the Course	Credit Distribution			Offered to NC Student	Course Delivery Method
		Theory	Practical	Total		
7	Practical	0	4	4	No	Theory
List of Programme Codes in which Offered as Minor Discipline		Nil				
Prerequisites		BVA Painting semester IV completed				
Objectives of the Course:		This course introduces students to the foundational techniques of intaglio printmaking with a focus on etching on zinc plates . Students will explore line etching, aquatint, and other basic methods to create black-and-white and monochromatic prints, developing technical control, an understanding of tonal variation, and creative expression through the etching process.				

Detailed Syllabus
[UG0510]-[PAI-75P-305]
[Printmaking – Etching on Zinc Plate]

Unit 1: Introduction to Intaglio and Plate Preparation

- Overview of intaglio printmaking and etching history.
- Understanding zinc plate properties.
- Surface preparation: polishing, degreasing, and applying hard ground.
- Introduction to basic tools and materials: etching needles, acids, resists, etc.
- Safety protocols in handling acids and materials.

Unit 2: Line Etching Techniques

- Freehand drawing and transferring designs onto the plate.
- Techniques of line etching: outlining, hatching, cross-hatching.
- Controlled biting process with acid.
- Printing the first proof: inking, wiping, and using the etching press.
- Corrections and reworking on the plate.

Unit 3: Tonal Effects – Aquatint and Basic Textures

- Introduction to aquatint for tonal gradations.
- Preparing resin or spray aquatint on the plate.
- Step-biting for achieving light to dark tones.
- Combining line and tone for richer compositions.
- Monochromatic exploration: working within value ranges.

Unit 4: Creative Development and Composition

- Planning compositions with line and tonal balance.
- Experimentation: drypoint additions, soft ground textures (optional basic introduction).
- Expressive mark-making: personalizing the etched line and texture.
- Concept development: thematic black-and-white compositions.
- Multiple proofing and evolving the plate.

Unit 5: Final Project – Series of Etchings

- Creation of a **small series** (2–4 related prints) based on an individual theme or idea.
- Focus on:
 - Consistency in technical quality.
 - Exploration of narrative or abstract concepts.
 - Sensitivity to tonal range and surface variation.
- Final portfolio submission: Finished prints, plate, and process documentation.

Learning Outcomes:

By the end of the course, students will be able to:

- Prepare and work on zinc plates for intaglio etching.
- Master basic techniques of line etching and aquatint.
- Handle and operate printing presses safely and independently.
- Create black-and-white and monochromatic prints with controlled tonal variation.
- Develop original compositions demonstrating technical skill and personal expression.

[UG0510]BVA Painting semester VI

Examination Scheme for Continuous Assessment (CA)

DISTRIBUTION OF CONTINUOUS ASSESSMENT (CA) MARKS

S. No.	CATEGORY	Weightage (out of total internal marks)	THEORY				PRACTICAL			
			CORE (Theory)	AEC	SEC	VAC	CORE (Practical)		SEC	VAC
	Max Internal Marks		10	20	10	10	30	20	10	10
1	Mid-term Exam/ submission	50%	5	10	5	5	15	10	5	5
2	Assignment	25%	2.5	5	2.5	2.5	7.5	5	2.5	2.5
3	Attendance	25%	2.5	5	2.5	2.5	7.5	5	2.5	2.5
		Regular Class Attendance	= 75%	1	1	1	1	3	2	1
			75-80%	1.5	1.5	1.5	1.5	4	3	1.5
			80-85%	2	2	2	2	5	4	2
			> 85%	2.5	2.5	2.5	2.5	7.5	5	2.5

Note:

Continuous assessment will be the sole responsibility of the teacher concerned.

For continuous assessment no remuneration will be paid for paper setting, Evaluation, Invigilation etc.

For continuous assessment Paper setting and Evaluation responsibility will be of teacher concern.

For continuous assessment no Answer sheets/question papers etc. will be provided by the University.

Colleges are advised to keep records of continuous assessment, attendance etc.

Examination Scheme for EoSE-

CA – Continuous Assessment
EoSE – End of Semester Examination

[UG0510]-[BVA-PAINTING] Semester VI

Type of Examination	Course Code and Nomenclature	Duration of Examination		Maximum Marks		Minimum Marks	
Theory	[UG0510] - [PAI-76T-306] – [History of Western Art: Greek Art to Gothic] <i>(Common with Applied arts and Sculpture)</i>	CA	2 Hrs	CA	10 Marks	CA	4 Marks
		EoSE	3 Hrs	EoSE	40 Marks	EoSE	16 Marks
Theory	[UG0510] - [PAI-76T-307] – [Indian Aesthetic Ideas (Modern)] <i>(Common with Sculpture)</i>	CA	2 Hrs	CA	10 Marks	CA	4 Marks
		EoSE	3 Hrs	EoSE	40 Marks	EoSE	16 Marks
Practical	[UG0510] - [PAI-76P-308] – [Painting- A Socio-Political, Cultural and Environmental Engagement]	CA	*	CA	30 Marks	CA	12 Marks
		EoSE	10 Hrs	EoSE	120 Marks	EoSE	48 Marks
Practical	[UG0510] - [PAI-76P-309] – [Life Study in Painting: Full Figure from Live Model]	CA	*	CA	20 Marks	CA	8 Marks
		EoSE	10 Hrs	EoSE	80 Marks	EoSE	32 Marks
Practical	[UG0510] - [PAI-76P-310] – [Printmaking – Advanced Intaglio: Colour and Texture]	CA	*	CA	20 Marks	CA	8 Marks
		EoSE	10 Hrs	EoSE	80 Marks	EoSE	32 Marks

* Continuous Assessment shall be done on the basis of the submissions at the end of term as per the criteria of mark distribution prescribed by the university

Theory question paper format

The question paper of End of semester will consist of **two** parts **A&B** covering all five units.

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Maximum Mark 40

Part A shall consist of 4 choice based questions each carrying 5 marks each to be answered briefly.

Part B consists of 2 choice based questions carrying 10 marks each to be answered elaborately.

The questions shall be structured to understand the students overall understanding of the subject.

Practical Examination

Continuous Assessment (CA)

Continuous Assessment shall be done on the basis of the submissions at the end of the term as per the criteria of mark distribution prescribed by the university.

Class participation and Attendance: 25%

Weekly Assignments and Studio Work: 25%

Final submission: 50%

The following are the minimum requirements of submission for the practical papers

[UG0510] - [PAI-76P-308] –[Painting- A Socio-Political, Cultural and Environmental Engagement]

Minimum 5 (FIVE) works done in half imperial size paper and 10 self-studies

[UG0510] - [PAI-76P-309] –[Life Study in Painting: Full Figure from Live Model]

Minimum 5 (FIVE) drawings done in half imperial size paper and 10 self-studies

[UG0510] - [PAI-76P-310] –[Printmaking – Advanced Intaglio: Colour and Texture]

Minimum 3 colour prints done from Zinc sheet 10" x 8"

End of Semester Examination (EoSE):

[UG0510] - [PAI-76P-308] –[Painting- a Socio-Political, Cultural and Environmental Engagement]

Students are required to make a colour composition based on given options related to the course

Medium: Oil/ Acrylic on paper



Size: Half Imperial

Duration 10 hours

[UG0510] - [PAI-76P-309] –[Life Study in Painting: Full Figure from Live Model]

Students are required to make a full life study -colour painting of the model arranged

Medium: Oil/ Acrylic on paper.

Size: Half Imperial

Duration 10 hours

[UG0510] - [PAI-76P-310] –[Printmaking – Advanced Intaglio: Colour and Texture]

There won't be an Examination;

Evaluation will be done on the basis of submitted works.

Syllabus
[UG0510]
VI Semester [Painting]
[PAI-76T-306]
[History of Western Art: Greek Art to Gothic]
[Common with Sculpture and Applied Arts]

Semester	Code of the Course	Title of the Course/Paper	NHEQF Level	Credits
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VI	[PAI-76T-306]	History of Western Art: Greek Art to Gothic [Common with Sculpture and Applied arts]			7	2
Level of Course	Type of the Course	Credit Distribution			Offered to NC Student	Course Delivery Method
		Theory	Practical	Total		
7	Theory	2	0	2	No	Theory
List of Programme Codes in which Offered as Minor Discipline		Nil				
Prerequisites		BVA Painting semester V completed				
Objectives of the Course:		To introduce students to the major developments of Western art from Greek antiquity through the Gothic period, focusing on the evolution of form, symbolism, and aesthetics in relation to cultural, religious, and historical contexts.				

Detailed Syllabus
[UG0510]-[PAI-76T-306]
[History of Western Art: Greek Art to Gothic]
[Common with Sculpture and Applied Arts]

Unit 1: Foundations of Western Art – Greek Art

- Classical ideals of beauty, balance, and proportion.
- Study of Greek Art: Archaic, Classical, and Hellenistic periods.
- Sculpture (e.g., Kouros, Kritios Boy, Discobolus, Laocoön Group), architecture (Parthenon), and pottery.
- Mythology and humanism in Greek visual expression.

Unit 2: Expansion of Classical Traditions – Etruscan and Roman Art

- **Etruscan Art:** Tomb paintings, bronze and terracotta works, influence on Roman art.
- **Roman Art:** Adaptation of Greek-Etruscan elements, innovations in sculpture, portraiture, architecture (Pantheon, Colosseum), mosaics, and frescoes.

Unit 3: (A) Transformation of Art – Early Christian and Byzantine Art

- Emergence of Christian symbolism; break from classical naturalism.
- Catacomb paintings, mosaics, and icons.
- Byzantine art and architecture: Hagia Sophia and the sacred aesthetic.

(B) Art of Transition – Early Medieval and Romanesque Styles

- Migration Period Art: Hiberno-Saxon, Carolingian, Ottonian.
- Development of illuminated manuscripts (Book of Kells, Lindisfarne Gospels).
- Romanesque art and architecture: heavy stone churches, narrative reliefs, semi-circular arches.

Unit 4: The Rise of Gothic Art

- Gothic architecture: pointed arches, ribbed vaults, flying buttresses (Notre-Dame, Chartres Cathedral).
- Emphasis on verticality, light, and stained glass.
- Evolution of Gothic sculpture and painting toward naturalism and emotional expressiveness.
- Spiritual symbolism and the move towards Renaissance ideals.

Suggested Books and References:

1. [History of Art];[Janson, H. W];[1995-01];[Harry N. Abrams]
2. [Story of Art];[E. H. Gombrich];[1950];[Phaidon]
3. [The Art and Culture of Early Greece, 1100-480 B.C];[Jeffrey Hurwit];[1987];[Cornell University Press]
4. [Emergence of the Classical Style in Greek Sculpture];[Richard Neer];[2010];[University of Chicago Press]
5. [Archaic and Classical Greek Art];[Robin Osborne];[OUP Oxford];[1998]
6. [Hellenistic Sculpture];[Guy Dickins];[2018];[Forgotten Books]
7. [Etruscan Art];[Otto J. Brendel];[1995];[Yale University Press]
8. [ART OF ROMAN EMPIRE 2E OHA P: AD 100-450];[Jaś Elsner];[2018];[OUP Oxford]
9. [Understanding Early Christian Art];[Robin M Jensen];[2023];[Routledge]
10. [Byzantine Art];[Robin Cormack];[2000];[OUP Oxford]
11. [Early Medieval Art: Carolingian, Ottonian, Romanesque (World of Art)];[John Beckwith];[1985];[Thames & Hudson]
12. [Romanesque Art];[Rolf Toman];[1997];[Konemann UK Ltd]
13. [Medieval Art in Europe: Romanesque Art - Gothic Art 987-1489];[Victoria Charles];[2011];[Sirrocco-Parkstone International]

Suggested E-resources:

1. <https://www.metmuseum.org/-/media/files/learn/for-educators/publications-for-educators/greek.pdf>
2. <https://www.metmuseum.org/essays/etruscan-art>
3. <https://www.metmuseum.org/-/media/files/learn/for-educators/publications-for-educators/roman.pdf>
4. <https://guides.lib.umich.edu/c.php?g=282813&p=1888143>
5. <https://arthistoryteachingresources.org/lessons/byzantine-art-and-architecture/>
6. <https://www.metmuseum.org/-/media/files/learn/for-educators/publications-for-educators/byzantine.pdf>
7. <https://www.metmuseum.org/essays/romanesque-art>
8. <https://ima.princeton.edu/digital-image-collections/collection/romanesque/intro>
9. https://www.vam.ac.uk/articles/the-gothic-style-an-introduction?srsId=AfmBOopRc2eszwYxzh3w2X-fYj7Mjv7At7k58F2XqjSOvc_WbXkO1Qz8

Learning Outcome: By the end of the course, students will:

- Understand the historical development of Western art from ancient Greece to the Gothic era.
- Identify stylistic characteristics and major works from each period.
- Analyze how cultural, religious, and philosophical shifts shaped artistic expression.
- Build foundational knowledge to connect early Western art history with later Renaissance and modern developments.

Syllabus
[UG0510]
VI Semester [Painting]
[PAI-76T-307]
[Indian Aesthetic Ideas (Modern)]
[Common with Sculpture]

Semester	Code of the Course	Title of the Course/Paper			NHEQF Level	Credits
VI	[PAI-76T-307]	[Indian Aesthetic Ideas (Modern)] [Common with Sculpture]			7	2
Level of Course	Type of the Course	Credit Distribution			Offered to NC Student	Course Delivery Method
		Theory	Practical	Total		

7	Theory	2	0	2	No	Theory
List of Programme Codes in which Offered as Minor Discipline		Nil				
Prerequisites		BVA Painting semester V completed				
Objectives of the Course:		This course aims to explore the reinterpretation and development of Indian aesthetic thought in the modern period through the writings of key thinkers such as AnandaCoomaraswamy, Rabindranath Tagore, K.C. Bhattacharya, Mulk Raj Anand, E.B. Havell, and Stella Kramrisch. It seeks to provide students with a critical understanding of how traditional Indian philosophical and artistic principles were adapted, challenged, and reimagined in response to modernity, colonial influence, and evolving cultural identities. Students will engage with core aesthetic concepts such as symbolism, intuition, spiritual expression, metaphysical representation, and the notion of 'Swaraj in ideas.'				

Detailed Syllabus
[UG0510]-[PAI-76T-307]
[Indian Aesthetic Ideas (Modern)]
[Common with Sculpture]

Unit 1: AnandaCoomaraswamy – Traditional Wisdom and Modern Reflection

- **Core Texts:**
 - *The Dance of Shiva*
 - *The Transformation of Nature in Art*
- **Focus Topics:**
 - Art as symbolic and metaphysical language
 - Art and cosmic order (Ṛta and Dharma)
 - Indian tradition vs. Western modernity
 - Transformation of natural forms in traditional Indian art

Unit 2: Rabindranath Tagore – Art, Freedom, and the Inner Life

- **Core Texts:**
 - Selected essays from *The Religion of Man* and *Sadhana*
 - Art lectures from *Visva-Bharati* writings
- **Focus Topics:**
 - Art as spontaneous and spiritual expression
 - Intuition, creativity, and universality in Indian aesthetic thought
 - Relationship between art and the moral imagination

Unit 3: Mulk Raj Anand – Reinterpreting Indian Aesthetics in the Modern World

- **Core Texts:**
 - *The Hindu View of Art*
 - Chapter II: *The Aesthetic Hypothesis*
 - Chapter III: *Principles of Artistic Practice*
- **Focus Topics:**
 - Modern articulation of traditional Indian aesthetics
 - Artistic practice in Indian cultural context
 - Bridging Indian philosophy and contemporary concerns

Unit 4: E.B. Havell and Stella Kramrisch – Spiritual and Symbolic Dimensions of Indian Art

- **Core Texts:**
 - *The Ideals of Indian Art* – E.B. Havell (selected chapters)
 - *The Hindu Temple: An Introduction to its Meaning and Forms* – Stella Kramrisch (selected chapters)
 - *Indian Sculpture* – Stella Kramrisch (for understanding form and symbol)
- **Focus Topics:**
 - Indian art as spiritual symbolism
 - Idealism vs. realism in Indian aesthetics
 - Art as embodiment of metaphysical principles

Suggested Books and References:

1. [The Dance of Shiva: Fourteen Essays];[AnandaCoomaraswamy];[2013];[Rupa Publications India]
2. [The Transformation of Nature in Art];[AnandaCoomaraswamy];[2016];[Ingram short title]
3. [The Religion of Man];[Rabindranath Tagore];[2005];[Rupa]
4. [The Philosophy of Rabindranath Tagore: Thinking Across Cultures];[RaminJahanbegloo];[2025];[Bloomsbury USA Academic]
5. [Rabindranath Tagore's Aesthetics];[Kailash K Sharma];[2008];[Abhinav Publications]
6. [Fundamentals of K.C. Bhattacharyya's Philosophy];[Kalidas Bhattacharyya];[2016];[D.K. PrintworldPvt. Ltd]
7. [Studies in Philosophy Vol I];[Krishnachandra Bhattacharyya];[2013];[Nabu Press]
8. [The Hindu View of Art];[Mulk Raj Anand];[2020];[Routledge]
9. [The Ideals of Indian Art];[E. B. Havell];[2020];[Life Span Publishers & Distributors]
10. [The Hindu Temple];[Stella Kramrisch];[2015];[MOTILAL BANARSIDASS PUBLISHERS PVT. LTD.]

Suggested E-resources:

1. <https://tfreeman.net/resources/Phil-300/18.-The-Dance-of-Shiva.pdf>
2. <https://archive.org/details/in.gov.ignca.38423/page/n121/mode/2up>
3. <https://www.cambridge.org/core/journals/journal-of-the-american-philosophical-association/article/courageous-love-k-c-bhattacharyya-on-the-puzzle-of-painful-beauty/1C2AFE30511D2B1764935F94B7DC627D>
4. https://archive.org/details/rkas.1738.hinduviewofart0000mulk_y7v3/mode/2up

5. <https://online.ucpress.edu/jsah/article-abstract/38/3/276/57125/Review-The-Hindu-Temple-An-Introduction-to-Its?redirectedFrom=PDF>

Learning Outcome:

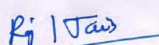
By the end of this course, students will:

- Demonstrate a comprehensive understanding of the major modern Indian thinkers on aesthetics and their philosophical contributions.
- Analyze the interaction between traditional Indian aesthetic ideals and modern intellectual movements.
- Critically reflect on the metaphysical, spiritual, and symbolic dimensions of Indian art in modern reinterpretations.
- Develop the ability to articulate nuanced views on how Indian aesthetics continues to influence contemporary artistic practices and thought.
- Strengthen comparative skills to distinguish Indian aesthetic frameworks from Western approaches to art and beauty.

Syllabus
[UG0510]
VI Semester [Painting]
[PAI-76P-308]
[Painting- A Socio-Political, Cultural and Environmental
Engagement]

Semester	Code of the Course	Title of the Course/Paper			NHEQF Level	Credits
VI	[PAI-76P-308]	Painting- A Socio-Political, Cultural and Environmental Engagement			7	6
Level of Course	Type of the Course	Credit Distribution			Offered to NC Student	Course Delivery Method
		Theory	Practical	Total		
7	Practical	0	6	6	No	Theory
List of Programme Codes in which Offered as Minor Discipline		Nil				
Prerequisites		BVA Painting semester V completed				
Objectives of the Course:		This course aims to develop students' critical engagement with socio-political realities, cultural identities, and environmental concerns through the medium of painting. Students will research contemporary issues, reflect on their personal and collective experiences, and express their observations and critiques using advanced painting techniques. The course encourages awareness, sensitivity, and responsibility in using art as a meaningful form of dialogue and activism.				

Detailed Syllabus


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[Painting- A Socio-Political, Cultural and Environmental Engagement]

Unit 1: Art and Social Consciousness

- Historical and contemporary overview: how painters respond to society, politics, and nature.
- Discussions on symbolism, narrative painting, and metaphorical approaches.
- Exercises:
 - Quick painting studies responding to recent social, political, or environmental events.
 - Sketch exercises exploring the use of visual metaphors for complex ideas.

Unit 2: Personal Narratives and Cultural Memory

- Exploring how personal identity connects with cultural history and traditions.
- Storytelling through images: fusing memory, myth, and personal experience.
- Exercises:
 - Create small compositions based on a personal memory intertwined with a cultural theme.
 - Develop sketches that explore inherited traditions vs. contemporary realities.

Unit 3: Environmental Awareness in Painting

- Examining environmental issues such as climate change, displacement, urbanization, and sustainability through visual art.
- Artistic strategies: representing fragility, decay, renewal, resilience.
- Exercises:
 - Fieldwork or site observation (urban, rural, natural settings).
 - Produce studies addressing an environmental issue: landscape with a narrative layer, imagined futures, altered ecologies.

Unit 4: Experimentation with Language and Media

- Cross-approaches: realism, abstraction, expressionism, conceptual painting, and installation-painting hybrids.
- Text in painting: slogans, poetry, fragments as part of the visual field.
- Exercises:
 - Experiment with combining painting with text, collage, and photography.

- Create two different stylistic approaches to the same theme (e.g., a realistic and an abstract version).

Unit 5: Final Project – Thematic Painting Series

- Creation of a cohesive body of 3–5 paintings centered on a chosen socio-political, cultural, or environmental theme.
- Focus: conceptual clarity, emotional impact, technical refinement, and originality.
- Requirements:
 - A project proposal outlining theme, research, and intended approach.
 - Process documentation: sketches, experiments, reflections.
 - Final exhibition-style presentation and critical discussion.

Learning Outcomes:

By the end of the course, students will be able to:

- Critically investigate and visually articulate socio-political, cultural, and environmental concerns.
- Synthesize research, observation, and conceptual development into advanced painting practices.
- Demonstrate technical skill in oil/acrylic painting while experimenting with broader media integrations if conceptually relevant.
- Reflect upon the ethical, emotional, and aesthetic dimensions of socially engaged art.

Syllabus [UG0510] VI Semester [Painting] [PAI-76P-309]

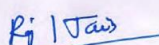
[Life Study in Painting: Full Figure from Live Model]

Semester	Code of the Course	Title of the Course/Paper			NHEQF Level	Credits
VI	[PAI-76P-309]	Life Study in Painting: Full Figure from Live Model			7	4
Level of Course	Type of the Course	Credit Distribution			Offered to NC Student	Course Delivery Method
		Theory	Practical	Total		
7	Practical	0	4	4	No	Theory
List of Programme Codes in which Offered as Minor Discipline		Nil				
Prerequisites		BVA Painting semester V completed				
Objectives of the Course:		This course aims to provide students with an immersive experience in painting the full human figure from life. Emphasis will be placed on painterly expression, anatomical accuracy, proportion, and most importantly, the capacity to capture the presence, posture, and inner character of the live model. Students will refine their understanding of light, color, composition, and surface in relation to the human form using oil and acrylic mediums.				

Detailed Syllabus

[UG0510]-[PAI-76P-309]

[Life Study in Painting: Full Figure from Live Model]


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Unit 1: Observation and Gesture – Capturing the Living Form

- Quick studies and gestural sketches to understand dynamic posture and balance
- Posing sessions with time variations (1-minute to 30-minute poses)
- Study of movement, weight, and spatial presence
- Exercises in simplifying the figure through form and rhythm

Unit 2: Structural Drawing and Tonal Foundations

- Understanding skeletal and muscular structures in context
- Proportional relationships and figure construction
- Tonal studies in monochrome and limited palette
- Emphasis on under-painting techniques to block form and light

Unit 3: Full Figure Painting – Color, Form, and Space

- Application of color theory to full figure painting
- Exploring warm/cool temperature, local and reflected color
- Practicing oil/acrylic techniques: layering, blending, and impasto
- Creating depth through modeling and background interaction

Unit 4: The Expressive Body – Character and Narrative

- Portraiture within the figure: reading mood, identity, and posture
- Emphasis on expressive brushwork and compositional choices
- Short series of paintings exploring character, mood, and symbolic stance
- Influence of art history: referencing masterworks in life painting

Unit 5: Final Project – Extended Life Painting Composition

- One or two large-scale figure compositions from a live model
- Exploration of context: studio setting, abstract space, or narrative staging
- Personal style development and self-directed work
- Mid-process reviews and final critique with display

Learning Outcomes:

By the end of the course, students will be able to:

- Accurately render the human figure from life with anatomical sensitivity
- Employ painterly techniques to express volume, mood, and character
- Integrate compositional and chromatic strategies into full-figure studies
- Develop an individual voice in life painting with both technical and expressive depth
- Produce a resolved body of work demonstrating sustained observational engagement

Syllabus
[UG0510]
VI Semester [Painting]
[PAI-76P-310]
[Printmaking – Advanced Intaglio: Colour and Texture]

Semester	Code of the Course	Title of the Course/Paper			NHEQF Level	Credits
VI	[PAI-76P-310]	Printmaking – Advanced Intaglio: Colour and Texture			7	4
Level of Course	Type of the Course	Credit Distribution			Offered to NC Student	Course Delivery Method
		Theory	Practical	Total		
7	Practical	0	4	4	No	Theory
List of Programme Codes in which Offered as Minor Discipline		Nil				

Prerequisites	BVA Painting semester V completed
Objectives of the Course:	To deepen the students' understanding of intaglio printmaking by focusing on advanced colour applications and surface innovations using single-plate methods. The course introduces selective inking, viscosity printing, and enhanced tonal/texture techniques to allow complex, layered expression without multi-plate registration.

Detailed Syllabus

[UG0510]-[PAI-76P-310]

[Printmaking – Advanced Intaglio: Colour and Texture]

Unit 1: Recap and Refinement of Black & White Techniques

- Quick revision of line etching, aquatint, dry-point
- Emphasis on tonal control and clean wiping techniques
- Creation of a tonal range print with refined aquatint zones
- Soft-ground experimentation with drawn and textured impressions

Unit 2: Introduction to Colour in Single-Plate Intaglio – À la Poupée

- Concept and history of à la poupée inking
- Methods of controlled, painterly inking using dabs and blends
- Practice with two- to three-colour compositions on a single plate
- Understanding the interaction of colour, tone, and line

Unit 3: Viscosity Printing Techniques

- Principles of viscosity: differing ink viscosities and roller hardness
- Layering colours with soft and hard rollers in one printing pass
- Surface preparation for viscosity effects: open bite and texture
- Practical exercises in abstract and semi-figurative compositions

Unit 4: Surface Innovation and Textural Possibilities

- Collagraphic surfaces on zinc: glue, carborundum, and sand textures
- Combining dry-point, burnishing, and scraping with soft and hard grounds
- Building images with high contrast, surface interplay, and ink manipulation
- Exercises aimed at evoking emotion or atmosphere through surface treatment

Unit 5: Independent Print Series – Conceptual and Technical Integration

- Proposal and development of a small print series (3–5 pieces)
- Each plate must demonstrate thoughtful colour use and surface technique
- Emphasis on visual cohesion, experimental ink application, and concept
- Process documentation, critiques, and end-of-semester exhibition

Learning Outcomes:

By the end of this course, students will:

- Demonstrate proficiency in colour inking on a single plate using à la poupée and viscosity techniques
- Develop prints with layered emotional and visual depth using surface manipulations
- Combine technical skill and personal expression in printmaking
- Present a cohesive body of intaglio prints with contextual and process understanding